THE INTERNATIONAL NEWSWEEKLY OF MUSIC VIDEO AND HOME ENTERTAINMENT

## **Touring Gets Top Billing** As Stable Revenue Stream

#### BY RAY WADDELL

and MELINDA NEWMAN

Touring, record sales, and radio play have long constituted the trinity of an artist's career. But as Internet piracy derails album sales and radio playlists tighten, touring has become the most stable, reliable part of the equation. Many artists with still-thriving record sales now see touring as the key to their continued livelihood. "At this point, [touring] is what's

going to keep us going," Creed guitarist Mark Tremonti says, That may sound like a strange statement from a band whose three albums have combined sales of more than 20 million copies, but Tremonti knows-with album sales down more than 10% last year, according



to Nielsen SoundScan-that there is reason for concern "When our next record comes

(Continued on page 88)

# **Lack Brings Open Mind To Sony**

## New CEO Says 'Terrific' Team Will Help In Tackling Industry Issues

#### BY ED CHRISTMAN

NEW YORK—The smoke has cleared at Sony Music Entertainment (SME). But the choice of Andrew Lack to succeed Thomas D. Mottola as chairman/CEO of SME raises a whole new set of questions, with few answers yet visible.

Among those questions: Will the Mottola management team be kept intact? Will Sony's corporate headquarters in Japan now evert greater influence over SME? And will Lack, an industry outsider, be able to lead SME toward finding the elusive answers to the many issues

haunting the music industry Lack is to join SME Feb. 1 in New York. He arrives in the business from NBC, where he has served as presi-



dent/COO since June 2001: previously he was president of NBC News, Lack may lack music-industry experience. but he does have a strong relationship with Sony Corp. of America chairman/CEO Howard Stringer, with whom he worked at CBS in the '80s and to whom he now reports.

In his first interview with Billboard, Lack acknowledges that he is still familiarizing himself with the many welldocumented challenges that face the music industry, including declining CD sales, the

role of the Internet, and digital piracy. "I don't profess to have the answers to very complicated questions walking in the door, but I am getting familiar with the debates. (Continued on page 87)

# **Labels Hope To Dial Up Wireless Windfall**



#### BY CORDON MASSON and JULIANA KORANTENG

LONDON-There's not a lot of love lost between the music industry and the giants of telecommunications, While the telcos endeavor to secure chean or free access to "content," the music industry has battled to protect its intellectual property.

But during a time when dichal music sales have slummed dramatically, mobile-phone

operators are also experiencing declining revenue from voice usage, and both sides realize that by joining forces they could make sweet financial music together selling ring tones, phone screensavers, music downloads, videoclins, and more.

music now more deliberately than they ever were," says Fer-

"People are going after gal Gara, EMI Records VP of (Continued on page 86)



## Ruling On Copyright Extension Leaves Foes With Little Recourse

#### WASHINGTON, D.C.—The Jan. 15

ruling by the Supreme Court upholding the 1998 Sonny Bono Convright Term Extension Act (CTEA) effectively leaves little ammunition for those interests that would like to convince Congress to turn back the clock on U.S. copyright protection.

Music industry leaders are calling the 7-2 ruling by the High Court a major victory for creators

WHEN YOU NEED TO KNOW...

and copyright owners. The CTEA extended copyright protection an extra 20 years, to life of the author plus 70 years. The case, Eldred et. al. vs. Ashcroft, brought by book publishers of public-domain material, challenged the authority of Congress to extend the term of copyright. The challenge was supported by Internet publish-

ers and others who wanted to make (Continued on page 87)

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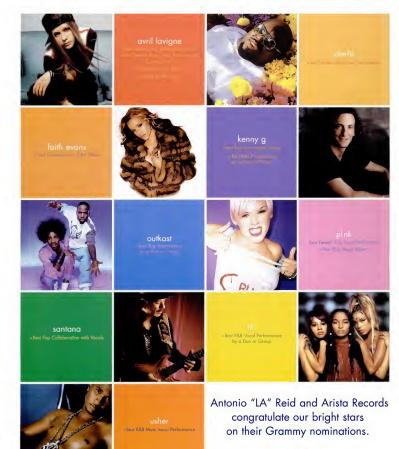


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# Trade Groups Unite On Copyright Protection

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) announced a landmark cross-industry agreement with two computer trade groups Jan. 14 on how content owners should be able to use technology to protect their property. The agreement with the Business Software Alliance (BSA) and the Computer Systems Policy Project (CSPP) states that private-sector negotiations-rather than government mandates-are the best way to drive digital distribution and serve the interests of consumers, record companies, and the technology industry.

According to a source, the agreement was driven by a perception problem that such legislative protection schemes as mandated protection software in computers and machines

would be seen as anti-consumer. RIAA chairman/CEO Hilary Rosen says, This agreement keeps RIAA's focus on the tasks at hand and minimizes the distracting

public rhetoric and needless legislative battles." BSA president/CEO Robert Hollyman says he expects executives of the member companies to shortly begin a series of meetings to develop initiatives on matters related to

digital content. BSA member companies include Adobe, Apple, Dell, Hewlett-Packard, and Microsoft. CSPP members include Intel, IBM, Motoro-

The trade groups have agreed on seven "core principles" to govern their public-policy activities. Among these are meeting the needs and expectations of consumers, promoting public awareness about Internet use and digital copying, supporting private and government enforcement measures against copyright infringement, supporting privatesector technical protection measures, improving public dialog, and supporting legal selfhelp technical measures by rights-holders to limit illegal distribution of copyrighted works.

The agreement also states that "technical protection measures dictated by the government [are] not practical." It adds, "The role of government, if needed at all, should be limited to enforcing compliance with voluntarily developed functional specifications reflecting consensus among affected interests."

The consensus signifies a softening of the various trade groups' standpoints on certain divisive issues. The computer groups' endorsement of the policies can be seen as opposition to any legislative efforts to roll back or amend measures of the Digital Millennium Copyright Act (DMCA). The RIAA, meanwhile, is stepping back from support of a bill that would require computer manufacturers to develop

technical standards preventing unauthorized copying of copyrighted material on the Inter-

net, according to a source. In a statement, Rep. Rick Boucher, D-Va., said that despite the agreement, he does not plan to withdraw his legislation that would amend fairuse provisions of the DMCA. Rosen has described Boucher's bill as "having loopholes big enough to drive a locomotive through."

Asked why long-term ally the Motion Picture Assn.of America (MPAA) was not on board. Rosen replied, "Well, this is our model for cooperation." She and Hollyman said that they hoped that other organizations might join the initiative later on. Consumer Electronics Assn. (CEA) presi-

dent/CEO Gary Shapiro said in a statement that he welcomes the RIAA's "apparent opposition to government mandates" and will be reviewing the agreement but added that the CEA still supports Boucher's bill. An MPAA response mentioned the film

group parting from its longtime RIAA ally on legislative protection initiatives, but a statement from Walt Disney Co. executive VP Preston R. Padden was more pointed, saying, "The music industry's own lunsuccessfull SDMI [Secure Digital Media Initiative] effort showed that the private sector alone cannot solve this problem by itself."

# Dupri, So So Def's Arista Deal Easy As ABC

In signing an exclusive label and production agreement with So So Def Recordings and appointing So So Def principal Jermaine

Dupri as a senior VP, Arista Records president/CEO Antonio "L.A." Reid hopes to strengthen the label's position in urban music. Toward that end. Arista has out together a new urban music department, Arista Black Culture (ABC), that will be helmed by executive VP Lionel Ridenour, Mark Pitts, Dupri, and Reid.

"The most important part of (the Dupril deal isn't the new joint-venture relationship," Reid says. "It's the fact that Jermaine is coming into Arista as a young A&R executive who has the opportunity to influence an entire department. When I came in as president, Arista was fully integrated. Now we're departmentalizing, so we can maximize our efforts. Jermaine is a creative genius with vision and focus." In an exclusive interview, Dupri tells Billboard, "The music

industry needs a new look and fresh ideas from the top. For a long time the industry has had the same look and the same people running the out way too soon. We are having conversations about ramping it

ones keeping the streets pulsating." Dupri says ABC will shepherd Arista's urban releases. "My duty is to help run ABC and to bring [Arista black music back to where it lonce was, or possibly a better space.

Having ended a nearly 10-year relationship with Columbia/Sony Music last year, Atlanta-based So So Def will now be distributed worldwide by Arista. Remaining on the Columbia roster are So So Def acts Jagged Edge and Bow Wow. Shifting to Arista are Da Brat and newcomer Fundisha, whose debut album will be one of the first So So Def/Arista releases. Also in the pipeline are albums by recent Dupri signing Bonecrusher and Dupri himself.

In addition to developing new and established artists, Dupri will serve as an exclusive producer for the BMG group of labels. During his career, Dupri has worked with such Arista acts as Usher, TLC, and Whitney Houston, as well as Mariah Carey, Jay-Z. Destiny's Child, and Janet Jackson. Responding to recent reports about Arista relaunch-

ing Profile Records under Ridenour, Reid says, "That story slipped show. Side labels like So So Def, Roc-a-Fella, and Bad Boy have been the back up, but details are still in the discussion phase."

#### MCA President Boberg Resigns MCA's headquarters in Santa Monica, Calif.

LOS ANGELES-Following Jay Boberg's Jan. 16 resignation as president of MCA Records, the label will be overseen by Interscope/Geffen/A&M chairman Jimmy Iovine. But it will remain a "full-service, free-standing label," according to Universal Music Group (UMG) chairman Doug Morris.

MCA senior VP of promotion Craig Lambert has been named interim head of the label. He will report directly to Jovine, as will the new president—who is expected to he named in a few months. Boberg reported to Morris and UMG president/COO Zach Horowitz

Sources say MCA is now under lovine because "he has been a con-

sistently successful and creative executive." A UMG spokesman declined to comment. Boberg, president of MCA since November 1995, resigned his post at a meeting at ble departure for more than a year, fueled especially by the decline in MCA's market share. At the height of his tenure in 1997, MCA had a 4.88% current-album market share. In 2002, its currentalbum market share was 2.37%, according to Nielsen SoundScan. In an internal memo, Boberg

Rumors had swirled around Boberg's possi-

lauded the successes under his regime, including building Mary J. Blige and Jodeci-both of whom were already on the label when he arrived from MCA Music Publishing-into "franchises." He also cited such hit acts as Blink-182, Sublime, Shaggy, the Roots, and New Found Glory.

He thanked MCA staffers for their "incredible support, hard work, ideas, and most of all, your belief in me and my vision. All of what we accomplished was achieved together as a team."

#### Top DVD Rental Chart Bows Billboard expands its view of the bur-

geoning DVD-Video market with this issue's introduction of the Top DVD Rentals chart. The new 10-nosition weekly list is compiled by the Video Software Dealers Assn. (VSDA), which has been the source of the magazine's Ton VHS Rental chart since the July 28, 2001, issue. Like the VHS chart, the new DVD chart

is formulated via VSDA's VidTrac system. which culls actual transactions from a universe of more than 12,000 video stores, including chains and independents. To make room for the new chart, Top VHS Rental has been shortened to 10 positions. VSDA president Crossan "Bo" Ander-

sen says, "With DVD players in more than 40 million households, DVDs accounted for over 40% of rentals by the fourth quarter of 2002."

#### Billboard NO. 1 ON THE CHARTS ARTIST ALBUM PAGE Come Away With M Albums NORAH JONES ALISON KRAUSS + UNION STATION LIN ANDREA BOCELLI OSH GROBAN 00 DIXIE CHICKS LOUIS DEVITO N.Y.C. Underground Party ! THE EXIES UL JON & THE EAST SIDE BOYZ NORAH JONES Come Away With N THE BEATLES TONY BENNETT & K.O. LANG NORAH JONES Come Away With M VARIOUS ARTISTS Disneyman LAS KETCHUP Las Ketch VARIOUS ARTISTS Pure Moods P AALIYAH I Care 4 II

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•	DANCE/MAXI-SINGLES		
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	HOT RISE/HIP-HO		-
-	AALIYAH	Miss You	3
	RAP TRACKS		
	NELLY PEAT KYJUAN, ALI & MURPHY LEE	Air Force Does	
	ROCK/MAINSTREA		
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	CHRISTINA AGUILERA	Beautiful	

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#### Bee Gee Maurice Remembered For Harmonic Contributions This is the magical thing that happens; this is the Bee Gees.

The trio's last new studio album, This Is Where I Came In (Universal), was released in 2001. A Universal Music Enterprises representative says there are not any plans to reissue any Bee Gees

Just prior to his death, Gibb had completed producing an album for his daughter Samantha.

In an interview with the BBC, Barry Gibb declared that he and Robin would go on creating music as the

Bee Gees. In the same interview, they said they were calling for a full hospital investigation into their

brother's death Lauded for his sense of humor. Gibb's fun side was in evidence when interviewed by Billboard in November 2001 for Bee Gees: Their Greatest Hits: The Record (Polydor/UTV Records). Maurice talked about how the memories of the brothers' early hopes and dreams washed over him as he listened to material for the set, but he spoke

with equal enthusiasm for one of his latest passions: playing paintball, "It's my sport, my love," he said, "It's been given a bad rap from the kids. It's great for the stress level. Following his death, syndicator Jones Radio Networks reissued its Bee Gees special. The Record, and offered it commercial-free to radio. Retailers also reacted: Virgin Megastores

put the greatest-hits set back into its listening stations. Additionally, the Jan, 13 American Music Awards were dedicated to Gibb. In addition to his daughter and brothers, Gibb is survived by his wife, son, and mother. In lieu of flowers, the family requests that donations be made to the Andy Gibb Memorial Foundation (named after Gibb's younger brother, who died in 1988), c/o Dade Community Foundation, 200 South Biscayne Blvd., Suite 505, Miami, Fla. 33131.

"Definitely his strongest musical contributions were the overall harmonic concept in the general arrangement of the song and the infectious grooves he set up with his bass, Mardin says. The Bee Gees were three equal parts of creativity, and to watch the three brothers write together was an amazing process. They would come up with an idea and there would be syllables, and they would turn the syllables into mean-ingful lyrics. It was like watching a house being built." With his brothers-twin Robin and older sibling

As one of the architects of the Bee Gees' harmony-laden, textured

pop sound, Maurice Gibb brought a sense of melody to the creative

process that will be sorely missed, says Arif Mardin, who produced

many of the trio's biggest hits. Gibb died Jan. 12 in Miami of cardiac

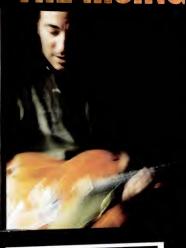
arrest prior to surgery for an intestinal blockage. He was 53.

Barry-Gibb created some of the most indelible pop music of the 20th century. Since their 1967 debut, the Bee Gees have charted 30 top 40 hits in the U.S. Although forever linked with the disco movement because of their massively recessful contributions to the Saturday Night Fever soundtrack, the broth-

ers' sound actually canvassed all musical formats, from country to pop to R&B. In a March 2001 Billboard spotlight heralding the Bee Gees' 35 years in music, U2's Bono said, "There are five extraordinary catalogs that make me feel ill with envy. It doesn't have to be said, the Bee Gees are up there with the Beatles.

Russ Titelman, who produced the band's last U.S. top 40 hit. 1997's "Alone," says working with the trio was one of his career highlights. "We were in Miami working on the song, and Maurice put the keyboard parts on. When I heard what he'd done, I said,

# BRUCE SPRINGSTEEN THE RISING





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# **Estefan Deal Consolidates Copyrights Under UMPG Umbrella**

Universal Music Publishing Group (UMPG) has signed an exclusive agreement to administer the publishing interests of Gloria and Emilio Estefan Jr. and their independent publishing companies Foreign Imported Productions & Publishing (FIPP) and Estefan Music Publishing Inc (EMDI)

The deal marks the first time that all the convrights the Estefans hold have been consolidated under one publishing umbrella. Previously, the FIPP and EMPI catalogs were administered by Sony/ATV, while Gloria Estefan published through EMI Music Publishing.

The Estefan catalogs comprise more than 3,000 songs, including such Gloria Estefan and Miami Sound Machine hits as "Conga," "Don't Wanna Lose You." "Reach." "Anything for You." "Words Get in the Way." "Bad Boy. "Here We Are." "Coming Out of the Dark." "Always Tomorrow." "Live for Loving You," and "Cuts Both Ways,"

The multicultural catalogs of FIPP-a top-ranked indie publisher according to the Billboard 2002 yearend Hot Latin Publishing Corporations chart-and EMPI also contain international English and Spanish hit com-



(UMPG) signing in Los Angeles in the front row are, from left, UMPG se VP of Latin America Juan Almerer, worldwide president David Renzer, Cloria Estefan, Estefan Enterprises chairman Emilio Estefan Ir, and Universal Music Group president/COO Zach Horowitz. In the back row, from left, are UMPG senior VP of business affairs Michael Petersen, director of business legal affairs Brad Shenfeld, and executive VP/CFO Michael Sammis

nositions by songwriters including (Shakira, Ricky Martin, Gloria Estefan, Randall Barlow who recently wrote Alejandro Fernandez Jennifer Lonez) "Confiando En Ti" for La India and has Kike Santander (Fernandez, Cristian also written and produced for Mandy Moore and Jaci Velasquez: Gian Marco. whose credits include songs for Marc Anthony and Velasquez: Tim Mitchell

Castro, Gisselle); and Jon Secada. Estefan terms the UMPG move a

Songwriter/artist/producer Emilio "hard decision, because we worked with EMI and Sony for many years.

But he lauds LIMPG's outreach We don't only hit one market but appeal worldwide because of the multi-ethnic diversity of our writers. Estefan says. "Universal has the night attitude and showed us that they can

get our music out in different ways and places." Noting that his company "has always

been very serious about the Latin side of the business," UMPG Worldwide president David Renzer lauds Estefan as a "visionary [long] at the forefront of the entire Latin crossover sound who continues to be incredibly contemporary and hungry to have more hits. Negotiations between the parties, Renzer adds, took two years.

Renzer continues. "Emilio's involved in some of the biggest crossover acts right now, like Shakira and Thalía. We've already plugged him into film activity, and he's met And Gloria has a new album coming out this year.

Gloria Estefan's forthcoming album for Epic will be her first English-language disc in six years. She says it's both "very personal" and the first album of songs that she's entirely writ-

ten or cowritten "I love that for the first time in a long, long long time I'm back in the [publishing] fold," she says, noting that at the beginning of the Estefans' songwriting/publishing pursuits, she was "pretty much the writer for FIPP when it started in our garage in 1978.

Gloria Estefan, who is also working on the music and screennlay for a Connie Francis biopic, adds that the UMPG deal maintains her desire to keep her publishing and recording deals senarate, rather than "having all the eggs in one basket."

# (Shakira, Moore): George Noriega Lesinski Replaces Doctorow Atop Paramount

LOS ANCELES ... Last month witnessed major executive changes at Warner Home Video (WHV) and Twentieth Century Fox Home Entertainment, and now Paramount Pictures has entered the fray. On Jan. 9, the company appointed Tom Lesinski the new president of worldwide home entertainment for its motion-

Lesinski-who will report to Rob Friedman, COO of Paramount Pictures and vice chairman of its motion. picture group-replaces 20-year veteran Eric Doctorow, Doctorow will continue to serve as a consultant to



that the appointment may lead to a restructuring of Paramount's homevideo policies. Friedman tells

he does not "envision any radical strategy changes" looking forward

But by appointing Lesinski-who utive VP of worldwide marketing-

Under Doctorow's leadership Paramount became the first homeentertainment company to ship

Paramount for an unspecified time. Radio One. Comcast Launch Network

Radio One and Comcast have joined forces to create a new TV network aimed at African-Americans (Billboard) Pulletin Ian 14) The companies say that the as-vet-unnamed network is expected to launch in mid-2003 and will have a programming mix of entertainment enorts and news

BET targets 18- to 49-year-olds, while Radio One and Comcast say their network will target 25- to 54year-olds. Reps for both companies could not say how much of the new network's entertainment programming would consist of music content.

Lanham, Md.-based Radio One is one of the largest owners of radio stations that target an African-American audience, with 66 outlets in 22 markets. The company says that it will invest up to \$70 million in the new channel and retain less than 40% ownership. Radio One president/CEO Alfred C. Liggins will add duties as chairman of the TV network. Philadelphia-based Comcast will invest about \$60 million and have a similar ownership stake in the network; the remaining ownership will be held by various investors

In a statement, Comcast president/CEO Brian L. Roberts said, "We are very pleased to partner with Radio One, an innovative leader in reaching African-American audiences with programming that entertains and informs. Comcast serves 21 of the top 25 U.S. markets, where 50% of African-Americans reside. In the interest of providing the best possible multicultural programming for our subscribers, we have committed to launch this channel across a significant number of our markets and to work with other cable and satellite providers to reach as many

Comcast says it currently serves about 21.4 million U.S. cable subscribers. Liggins added, "We have long

total viewers as possible.

believed that we could leverage our radio experience to become successful in targeting African-Americans through television. We have searched for the last four years for the right dis tribution and content partner that shared our vision, and we are very excited to have found that partner."

While it is widely believed

Rillhoard that

last served as VP/GM of WHV and also held several positions in WHV's marketing division, including exec-Paramount may be looking at WHV's more aggressive business tactics. such as pushing rental chains to emphasize DVD sales and lowering sell-through prices on DVDs. Friedman notes that Lesinski will "definitely bring new ideas" to the table. Lesinski declined to comment for this story

more than 1 million DVDs of a title with 1999's Titanic.

The day before Lesinski's Paramount appointment, WHV named James Cardwell as its new president in place of Warren Lieberfarb, who was let go Dec. 20, 2002 (Billboard, Jan. 18). A replacement for outgoing Fox Home Entertainment president Pat Wyatt, who left the company Dec. 19, 2002 (Billboard, Jan. 11), has not been announced

# **Market Watch**

YEAR-TO-DATE OVERALL LINIT SALES

	2002	2003	
Total	25,526,000	22,547,000	(-11.79
Albums	24,942,000	22,231,000	( 10.99
Singles	584,000	316,000	(<-45.91
YEAF	-TO-DATE SALE	S BY ALBUM FOR	MAT
	2002	2003	
CD	23,612,000	21,422,000	( 9.39
Cassetta	1,275,000	737,000	( 42.2
Other	55,000	72,000	( < 30.9
	OVERALL	JNIT SALES	
This Week	9,937,000	This Week 2002	11,607,000
Last Weak	12,610,000	Change	<b>○14.4</b> %
Change	○21.2%		
	ALBUN	SALES	
This Week	9,788,000	This Week 2002	11,336,000
Last Waek	12,443,000	Changa	O13.7%
Chenge	○21.3%		
	SINGLES	SALES	
This Week	149,000	This Weak 2002	271,000
Lest Week	167,000	Change	~45.0%
Chenge	○10.8%		

	SINGLE	S SALES	
This Week	149,000	This Weak 2002	271,
Lest Week	167,000	Change	~45
Chenge	○10.8%		

2002 2003 1.302.000 1.229,000 (95.6%) 3,222,000 2,824,000 (012.4%) 3 639 000 3 301 000

(<9.3%) (04.8%) 4.352.000 4.012.000 (~7.8%) 3.389.000 2.981.000 (-12.0%) 1,752,000 1,609,000 (~8.2%) 4,492,000 4 073 000 (9.3%)

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# **CES Aims To Free Consumer From Computer**

LAS VEGAS-A number of digitalmusic gadgets and technologies that will be introduced during this yearmany of which were on display at the Consumer Electronics Show (CES) Jan. 9-12 in Las Vegas-focus on giving consumers access to content beyond the PC and, in many cases, in increasingly smaller devices.

In the coming months, consumers will be able to access digital music via new portable players aiming to take on the Apple iPod, cell phones, and PDAs, as well as everything from TiVo and TiVo-like video recorders to DVD players

As digital audio and video moves away from the home computer, issues arise regarding interoperability, common standards and home networking. Many of the new gadgets are incompatible with other devices, commercial digital-music services. and/or delivery platforms.

RealNetworks CEO Rob Glaser told CES attendees Jan. 10 that there is a need to create commercial ground rules and digital-rights-management (DRM) standards that are acceptable to media companies, technology firms, and consumers. He said, Right now, we have a bit of a culture clash in attempting to bring the three constituencies together

Real used the confab to unveil a new DRM system based on its Helix technology. Similar to Real's earlier Helix initiative-which enables firms



to deliver nearly all streaming audio and video content from one server, regardless of format-the Helix DRM will be compatible with a range of Internet media formats.

It is currently out in beta form and will have a final release in the second quarter. EMI is among the companies that have signed on to use the Helix DRM commercially

In the dedicated music-playback device market, hard-drive-based gadgets like the Apple iPod (Billboard, Nov. 9, 2002) were all the rage. This summer, Sonicblue, best-known for its line of Rio digital-music players, will introduce a pair of harddrive-based music players-a 20gigabyte hard drive that can hold unwards of 4,000 songs and a smaller, cheaper 1.5-gigabyte device that will hold roughly 600 songs.

Meanwhile, Creative Labs has launched a 20-gigabyte iPod-like device called the Zen, and later this year Samsund Electronics will launch a 20-gigabyte hard-drive version of its Yepp player.

Efforts to move digital audio into the living room also emerged as a theme for attendees of the conference. Not only are stereo-component companies offering Web-enabled receivers. but listen.com announced that it is working with consumer-electronics companies to make its Rhapsody subscription service accessible on stereo

systems via home networking. Listen unveiled alliances with Motorola, Netgear, Rockford Fosgate. and RCA-all of which introduced products at CES utilizing wireless technologies that connect PCs with stereos. For instance. Rhansody is now compatible with the Motorola Simplefi, a wireless digital-audio receiver, and the RCA Lyra Wireless, which enables digital audio files to be transmitted from the PC to tradi-

tional home stereos. Listen also announced that it has ioined the UPnP (Universal Plug and Play) Forum, an association of 500 companies working to develop standards that will enable easy-to-use home networking.

"It is absolutely critical that con sumers get unlimited access to music in their home-theater system." Listen CEO Sean Ryan says. "If you can only consume music in front of your PC, you just limit your audience."

# 'Dark Side' Brightens SACD

BY CHRISTOPHER WALSH

several developments announced at the Consumer Electronics Show, held Jan. 9-12 in Las Vegas, will provide a significant boost to the Super Audio CD (SACD) format and the surround-sound audio it can deliver. EMI Music plans to release Pink Floyd's The Dark Side of the Moon March 3 on hybrid SACD, coinciding

with the 30th anniversary of the title. For release on the new format, longtime Pink Floyd engineer/producer James Guthrie created a 5.1-channel mix and remastered the renowned recording. The Dark Side of the Moon will also be the first SACD released on the EMI/ Capitol label in the U.S.

Former Pink Floyd bassist Roger Waters says, "Whilst remaining faithful to the original album, James' new 5.1 mix adds a whole new sonic dimension. I think Dark Side of the Moon really lends itself to 5.1. There's

more space for all the theater Hybrid SACDs are both forwardand backward-compatible: Playback on an SACD player allows delivery of the format's high-resolution audio. while the discs are also playable on any standard CD player, Many SACDs. discs per day.

such as The Dark Side of the Moon, also carry a surround-sound mix,

while others are stereo-only. In other SACD news, Sony Music Entertainment has announced a series of 15 albums by Bob Dylan on the hybrid SACD format. The releases, due in the fall, include many of

Dylan's classics, such as Highway 61 Revisited, Nashville Skyline, and Blood on the Tracks, along with the more recent Time out of Mind and Love and Theft.

Also in March, Universal Music Group will release The Police Greatest Hits-Every Breath You Take: The Classics in bybrid SACD. In addition the whole Police catalog will be reissued in remastered versions on SACD stereo and CD. UMG plans to roll out addition-

al SACD releases throughout 2003. including new albums by Peter Gabriel, the Roots, the Wallflowers, and 3 Doors Down.

The Dylan series will be produced on a new hybrid-disc replication line that is scheduled for launch in May at Sony Disc Manufacturing's flagship U.S. facility in Terre Haute, Ind. Initially, the line will produce 15,000

# ExecutiveTurntable







RECORD COMPANIES: Patrick Moxey New York, They were, respectively is named president of Ultra Records in New York. He was senior VP of marketing coordinator. A&R for Virgin Records, Moxey is also the owner of Ultra Records. PUBLISHING: William G. Sorenson

Barry Ilberman is promoted to senior VP of global human resources for Sony Music Entertainment in New York. He was VP of global human resources.

Tom Maffel is named VP of crossover promotion for MCA Records in Santa Monica, Calif. He was senior VP of promotion for Priority Records

Artemis Records promotes Shannon McSweeney to senior director of marketing services and international and Greg Eckelman to director of creative services in director of marketing services and

is named executive VP/CFO of FMI Music Publishing. He was executive VP/CFO of BeMusic

ASCAP's pop/rock department promotes Wade Metzler, previously Northwest regional representative, to senior director of membership in Los Angeles: Jackey Simms, previously artist development representative, to senior director of membership in New York; and Margaret Spoddig, previously membership representative, to director of membership in

New York.

# Retailers Looking For AMA Sales Bump

LOS ANGELES-Retailers are hoping the 30th Annual American Music Awards (AMA), the first major music awards show of the year, will keep music in the forefront of consumers' minds.

"Anything that prompts the consumer to think about music purchasing at this time of year is a good thing. Vingin Entertainment Group senior VP of product and marketing Dave Alder says. "The AMAs definitely serve a purpose, to fill a gap in the calendar be-tween the pre-holiday heavy marketing period and the Grammys."

Eminem was the big winner on the show, which aired Jan. 13 on ABC live from the Shrine Auditorium in Los Angeles. The no-show artist earned four trophies, including statues for favorite male non/rock and hinhon/R&B artist awards. Other multiple winners included Ashanti, Creed, and Dixie Chicks. Performers included Nickelback, Missy Elliott, Tim McGraw with Elton John, Ja Rule with Bobby Brown, Christina Aguilera, Shania Twain, and Matchbox Twenty.

Mike Pratt, VP of merchandising for seven-store, Omaha, Neb.-based Homer's Music, says the performers will get the biggest sales bang out of the show because most of the winners' albums have already peaked: "Since the [AMAs] are based upon sales, to some extent, many of those records have already reached the top of the bell curve and are now on their way down." He AMA winners are selected by a

predicts that Twain will see a boost because of her strong performance on the show and because her album Un! is still relatively new.

Despite a number of high-profile performances and the Osbournes' stint as the hosts, the show drew its lowest ratings since its 1974 inception. The AMAs had an 8.4 rating/12 share, according to Nielsen Media Research The 2001 AMAs drew a 9.9

national sampling of approximately 20,000 people who are sent ballots by a polling firm. The final nominees are compiled from musicindustry publications.

For a complete list of winners, log on to hillboard.com/awards.

Additional reporting by Margo Whitmire in Los Angeles and Carla Hay in

# Parsons Is AOL TW Chairman

NEW YORK-AOL Time Warner

(AOL TW) is combining the positions of chairman and CEO and has named current CEO Dick Parsons to fill the post. The move, announced Jan. 16, will take effect May 16 at AOL TW's annual shareholder meeting.

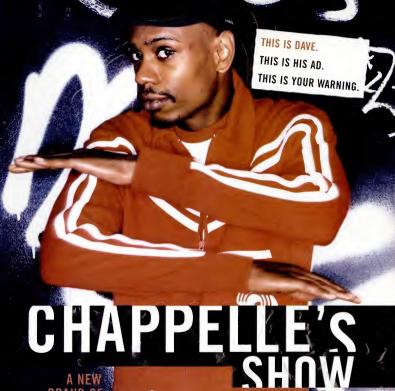
The appointment comes only four days after current chairman Steve Case said he would step down. Case was initially hailed as a chief architect of the January 2001 megamerger of America Online and Time Warner, but in the past year he had become a lightning rod for criticism of the deal. He remains on the AOL TW

board, which voted unanimously to give Parsons the chairmanship.

By moving quickly to elevate Parsons, AOL TW laid to rest speculation as to how the media, entertainment, and Internet giant might look to fill the chairman post. One report, which AOL TW denied, suggested it was considering Viacom president/COO

Mel Karmazin for a top job. Parsons, formerly president of Time Warner, became co-COO of

AOL TW after the merger, with oversight of Warner Music Group and the company's other content businesses. He became CEO upon the resignation of his former boss, Gerald Levin, in May 2002.



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# ARTISTS & MUSIC



RE-EMERGING: After laying low for a year following his departure as co-president of Virgin Records North America, Ashley Newton has resurfaced as executive VP of A&R for RCA Records. He will report directly to RCA Music Group chairman Clive Davis, who assumed leadership of RCA last November (Billboard). Nov 30, 2002)

While some may see it as a step backward to go from co-president to executive VP, Newton says it's a relief, "I just want to be a music guy again," he says. "The last counle of years at Virgin, [I and co-president Ray

Cooperl were so caught up in a very difficult environment with misfortune and shifting ground. This is the start of a new Clive Davis dream, and I'm thrilled to be part of it.

Prior to the RCA offer, Newton looked to be headed back to England. He explains, "[Warner Music Group chairmanl Roger Ames had invited me to review the Warner Bros. agenda in the U.K. Ultimately, Newton says

he opted for RCA because "I felt an overwhelming desire to learn more about the American scene.

At first glance, Newton and Davis would seem to have different A&R philosophies: Newton has signed acts that have often been critical darlings but have not garnered tremendous commercial sales, whereas Davis has cultivated long-term careers through mainstream successes

"One act that undoubtedly grabbed Clive's attention on my C.V. was the Spice Girls." Newton says. "But I would say the acts that are a great reflection of my taste are the ones that are more deep and rich, and they move from the margins to the mainstream at a pace of their own." Newton believes he and Davis can find a balance. "There are acts that Clive will be expecting breakout records from, but as much as he understands the language of American radio, he also looks for careers. Newton, who starts Monday (20) in RCA's New York office, says his first step is to review

the roster. One group that has caught his attention is My Morning Jacket, but otherwise it is too soon to comment on the label's 30-plus acts

"I'm not going in like a gunslinger," he says. "I'm going to get a good, round knowledge of the acts. Perversely enough, I think I probably have a better understanding of the bloody Warner Bros, roster than RCA's right now. In

these kind of situations, you know there can be a little shift here and there but I don't think it's going to be dramatic."

He adds that he sees senior VPs of A&R Steve Ralboysky, Steve Ferrera, Bruce Flohr, and Brian Malouf as the "cornerstones" of his creative team Senior VP of A&R David Bendeth was let go in a series of job cuts earlier this month (Billboard, Jan. 18)

One of Newton's first goals may also be re-upping Dave Matthews Band, which is near the end of its contract with RCA, "I have to get a full understanding of what's happened to date," he says, "but it's something that's cropped up in conversations. They've had an outrageously

for them to continue in the fold. Newton says he's "anxious to get back in the trenches," but admits his job is bittersweet: It will be the first time he will not be with Cooper, with whom he has worked since 1984. "It will be like going to the office everyday without my brother. I'll miss him desperately," Newton says. "I don't know if he wants to get back in the business. He's working with lenvironmental concern! Futureforest and seems very happy. But I was like, 'I dotta det hack in

successful career, and it would be wonderful

# **Diverse List Gets Erasure-fied**

Covers On 10th Studio Set Range From The Buggles To Buddy Holly

BY MICHAEL PAOLETTA

British duo Erasure has been making music for 18 years. In the years since bandmates Andy Bell and Vince Clarke released their first album, Wonderland-which spawned global hits like "Who Needs Love (Like That)" and "Oh L'amour"-much has changed in the music industry and the music marketplace in the U.S.

Back then, Clear Channel Communications (CCC) didn't own 1.200 radio stations. MTV played music videos day and night, and a dance. pop act like Erasure could receive ample airplay. Today, conglomerates like CCC control what the mainstream hears. In

such a scenario, what's a venerable act like Erasure to do when armed with a new album? That is the question being bandied about by the duo and its label, Mute, which for the first time is releasing an Erasure set worldwide. "The U.S. marketplace is

not the same market it once was." Mute director of marketing Jeanne Klafin says. "Even though Erasure has history, today's younger audience may not 'get' the duo, which is why we'll be

targeting an older audience with the new album." Given the new album's theme. Klafin's thinking may be on target. Appropriately titled Other People's Songs (due Jan. 28, one day earlier internationally), the set finds Bell and Clarke revisiting cherished songs from different eras and different genres-all done in Erasure's signature electronic fashion.

A collaborative effort between Erasure and producer/mixer Gareth Jones, Other People's Sonas—the act's 10th studio album—finds the duo tackling songs made famous by a diverse group, including Peter Gabriel ("Solsbury Hill"), Buddy Holly ("Everyday"), Elvis Presley ("Can't Help Falling in Love"), and the Righteous Brothers ("You've Lost That Loving Feeling"). The album closes, ironically, with the Buggles' "Video Killed the Radio Star." with Bell's melancholic vocals replaced by the robotic stylings of Mick Martin.

Other People's Songs was preceded by the Jan. 14 release of "Solsbury Hill." The CD maxisingle includes two new cuts ("Tell It to Me." "Searching"), a new cover ("Ave Maria"), two remixes of "Solsbury," an alternate mix of "Radio Star," and a CD-ROM short by Clarke, On Jan. 3, the single went to hot AC, triple-A, and alternative specialty shows. It debuted at No. 10 on the U.K. singles chart.

"Making this album was like getting the cobwebs out." Bell says. "By picking and choosing and then recording the songs for the album, we relearned the process of songwriting, something I believe

> we needed to do "Our last three albums were not necessarily commercial successes." Rell continues, referring to Loveboat, Cowboy, and Erasure. "Vince and I don't take it too personally. though; we see it more as a sign of the times. But by covering other people's songs, we rediscovered a spark that may have been missing on our recent albums. The process resulted in a creative re-

grouping of sorts." Since Erasure is certainly not a developing

act. Klafin stresses the importance of reconnecting the duo with its sturdy fan hase while at the same time creating a new audience-"but not a TRL audience."

Klafin explains that the label's goal with Other Ponnle's Songs is to reach fans of seminal Americana artists: "We're aiming at that older audience who may not have heard of Erasure before. Perhaps Erasure's new audience is an older consumer who watches VH1 "To that end Erasure is confirmed to host VH1 Classic's All Star Jams. For this show, scheduled to air Jan. 26, Bell and Clarke will select their favorite VH1 Classic videos, be interviewed about their career, and discuss the new album.

In March, the self-managed act embarks on a three-week club-style U.S. tour booked by Jonny Podell of New York-based Evolution Talent Agency.

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#### Freedman Marks Growth With 'Some Company'

#### BY LARRY FLICK

NEW YORK—With the Feb. 4 release of VY Music's Some Company, New York singer/songwriter Skott Freedman is striving to further build upon his already formidable fanbase.

The project shows him fleshing out his signature piano/voice sound with full-band arrangements, thus giving his material a commercially viable sound that would be equally at home on triple-A, hot-AC, and traditional AC radio formats.

For the artist, it has not been a matter of changing his sound to attract a wider audience. Rather, it is "a record of my growth as a writer and as an artist. It has been



an exciting and liberating journey to make the kind of music I want and on my own terms."

Freedman says his career began at the age of 6, when he overdramatically slowed down "Over the Rainbow" on the family's small, electric organ in the basement until he felt it was "moving enough" to bring tears. When he dragged his parents downstairs to listen, they hesitantly smiled and said, "Cood, honey, keep working at it."

Seventeen years later, he has worked on his craft to the point of cutting three CDs (including 1999's Swimming After Dark and 2001's Anuthing Worth Mentioning, both on the independent VY Music label) and gigging steadily throughout the U.S. and Australia.

Despite his considerable piano skills and a classically trained voice, the artist has earned high marks from critics and college-radio programmers for his lyrics that are, by turns, notably personal and vividly cinematic.

"It's purely a matter of writing what I feel and what I've experienced—either directly or through people in my life," Freedman says.
"Music is at its best when it's hon-

est. And I strive to be exactly that at all times."

Freedman is planning to hit the concert trail in support of Some

Company this spring.

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#### Audio Letter Revisits Lone Album With Friends

BY TOM DEMALON

"It's not usually done." Audio Letter vocalist/violinist Sharon Gannon says of the group's It Is This. It Is Not This, a remixed version of an album it released more than 15 years ago. Gannon's understated assessment is appropriate, as the record is often strikingly subtle and rewards listeners who have open minds and undivided attention

It Is This, It Is Not This-bearing its Sanskrit translation, net neti, as a subtitle-arrives Jan. 28 as a joint issue through Jivamukti and Meta Records, but has its genesis in the late-'70s Seattle punk scene. Out of a politically minded, artistic collective, Gannon and guitarist Sue Ann Harkey, with a fluid lineup of fellow musicians. formed Audio Letter.

Harkey says, "The idea was to create songs spontaneously," and the group used world, rock, and experimental music as starting points. After arriving in New York in

1982 for a few gigs, the duo soon made the city its new home, becoming a popular live draw in the vibrant downtown scene. It attracted the interest of per-

legendary Don Cherry, who shared an interest in spirituality and Indian philosophy, admiring their improvisational skills.

"It was a perfect union," Harkey says of the collaborations. The tracks were self-released as It Is This, It Is Not This, earning favor in the underground music world. Though the partnership dissolved shortly thereafter, in 2001



Harkey suggested crosses all the lines and has a spirto Gannon that they remaster the original release for a CD issue. Gannon, now co-director of the Jiva-

Center in New York, was encouraged to remix it and approached some well-known artists to lend their

The resulting album includes assistance from Beastie Boy Mike D on the pulsating "Is This a Bridge Exactly?" -to which he added samples of lectures by ani-

and avant-garde icon/fellow Meta artist Bill Laswell, who reconstructs the evocative "Liberation

From Samsara. The album has been receiving airplay on free-form indie station WFMU New York, where World of Echo is hosted by Dave Mandl, a fan of the original recording, "The thing that jumps out is that it shows that the music was very timeless," he says, noting that "it

Meta owner/founder Janet Reinstra says the dance/club scenewhere world beats have made inroads-is a potential market, especially for the uplifting "Sound Is God," which is highlighted by Gannon's scatting in Sanskrit and an affirmative rap by Run-D.M.C.'s

Contributions from DJ Cheb i Sabbah, Sean Dinsmore, hip-hop mogul Russell Simmons, and Roderick Rhodes succeed in creating mesmerizing soundscapes that are also seamless. Defying easy categorization, it is a record certain to captivate more adventurous lis-

"IGannon! took the concept." Harkey says, "and produced a beautiful CD."



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### ARTISTS & MUSIC

# Bandmates Convince Reluctant Ex-Smith Marr To Fill Frontman Role

# '80s Alt-Rock Hero Ends Journeyman Era By Debuting New Album & Band, Embarking On First Extensive Tour In Years

BY IONATHAN COHEN After leaving the Smiths in 1987. guitarist Johnny Marr spent the next decade-plus drifting from a host of intriguing, but largely under-theradar projects. He provided a jolt of fresh creative energy to the The and Pet Shop Boys. He wrote songs for Billy Bragg, Beth Orton, and Kirsty MacColl. He played on albums by Oasis, Beck, the Talking Heads, and the Pretenders. And, in tandem with New Order vocalist Bernard Sumner, he crafted three studio sets under the

moniker Electronic But on Boomslang (due Feb. 4 on ArtistDirect's iMusic imprint), Marr is finally stenning out front and center as the leader of the hand the Healers which also features drummer Zak Starkey (the Who) and bassist Alonza Bevan (ex-Kula Shaker). For the first time in his career, Marr is also serving

as a lead singer and primary lyricist. The artist admits that he accumulated "tons and tons of stuff" since the demise of the now-legendary Smiths. But he never felt comfortable with the idea of leading his own project or even releasing a one-off solo album until Starkey and Bevan came into

I wasn't interested in being in a

group and going through all that stuff he offers, "just because I had done it unless I had something seriously in common with the people," Marr says, But even after the chemistry within

the Healers was well-established, Marr wrestled with how to "write a rock album that sounds modern and doesn't

have any clichés in it. I wanted to climb that mountain While Boomslang does not re-invent the

wheel such head-nodding cuts as "The Last Ride," "Bangin' On, and "Caught Up" display Marr's signature chiming fretwork and inventive melodic twists and validate the notion that he is the godfather of modern British rock. The artist. who self-produced the set, also proves himself

more than a capable vocalist on stellar cuts like "Down on the Corner. Though he wound up as the singer. Marr initially was unsure if he was the right man for the job. "I didn't want to work with another known singer."

and now was the time to do something different."

So. Marr sang a rough guide vocal for five tunes as a precursor to audi-



tioning a couple of vocalists. He liked the sound of some of the candidates, but Starkey and Beyon had other ideas. "After a secret summit behind my back, they came back and told me they thought that I should sing," Marr

recalls with a laugh, "I trusted them: they had no reason to suggest I do it for any other reason than it sounded good to them.

> has embarked upon what will be his most extensive schedule of touring in years. A slate of 13 U.S. club shows began Jan. 15. From there, the Healers will jump to Australia to open 10 gigs for Pearl Jam. The band will then tour Japan and Europe be-

performances. ArtistDirect cofounder/vice chairman Marc Geiger, who worked as an agent with the Smiths in the mid-'80s, has closely observed Marr's career ever since. He admits he "was worried

fore coming back to

the States for more

[Marr] was turning into too much of a journeyman or a sideman," but says he is thrilled with Boomslang on an artistic level "Johnny is a somewhat mythical

guitar hero but at the same time. there has never been anything you could put your finger on that was only him, so to speak," Geiger says.

"Now there is." On street date, the artist will greet the public at a rare in-store appearance at the Virgin Megastore in Los Angeles. ArtistDirect has also purchased listening stations at CIMS and Music Monitor stores, and "Down on the Corner" can be found on this month's

Music Monitor in-store CD. At radio, alternative specialty shows got "Bangin' On" last December, and, along with triple-A stations, were re-serviced Jan. 6 with a threesong sampler also featuring "Caught Up" and "Down on the Corner," Geiger says a DVD featuring behindthe-scenes and live footage could come out as soon as May. Marr is flattered by Smiths fans

who have staved with him after all these years (asked if the band would ever re-form, he replies, "Great books just don't have sequels"). "I have never looked back," he says, "But I've got a totally new appreciation for being onstage now, particularly as a singer. I've spent so long in the studio over the years, it's great to get into a new groove."

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PASSING THE TORCH: In a move that

surprised the Christian music com-

munity. Frank Breeden resigned from

his posts as president of both the

Gospel Music Assn. (GMA) and the

Christian Music Trade Assn. (CMTA).

Breeden's last day will be Jan. 31, and

he will continue as a consultant

through April, GMA chairman John

Styll will serve as interim president.

Why the resignation? "I don't want

by Deborah Evans Price

### **Dove Nominations Recognize Diversity In Christian Music**

NASHVILLE-Michael W. Smith and Toby McKeehan, aka TobyMac, lead the list of nominees for the 34th Annual Gospel Music Assn. (GMA) Dove Awards, with nine nods each. Kirk Franklin follows closely behind, with eight nominations. The Dove Awards are slated for April 10 at Nashville's Caylord Entertainment Center

Dove Awards are presented in 42

categories. Several other acts received

multiple nominations, including Nic-

hole Nordeman and Bebo Norman,

with seven nods; Third Day, with five;

happens across the breadth of Christian

music." outgoing GMA president Frank

Breeden says (see Higher Ground, this

page), "I always hope that these nomi-

that's a good example of our diversity."

year was again nominated in that cat-

"I love the fact [that] it shows what

and MercyMe, with four,

MercyMe frontman Bart Millard who won last year's Dove Award for songwriter of the year. "In the industry we work in, it's kind of a hard place to be, because as a Christian you don't want any focus on yourself, but at the same time, it's a huge honor to be recognized. I'm a fan of Christian music, so I'm looking up to all these people. To be put in the same category is stunning."

Third Day, "I was pretty shocked," says

A tie in the new artist categories resulted in six nominees: Big Daddy Weave, Jeff Devo, Paul Colman Trio, Souliahz, Daily Planet, and the Rock 'N' Roll Wor-

ship Circus. The group of the year category features

Third Day, Sixpence None the Richer, Selah Audio Adrenaline, and MercyMe. Selah's Nicol Smith says the trio was "surprised and honored" to be nominated for group of the year. "We are humbled to have the opportunity to do what we do. Selah began when our mom gave us some inheritance money to record a project. Looking back now, it's so ironic that the money that funded the beginnings of our ministry was left by our grandfather, who was actually unsupportive of any career that wasn't

nations will show all that this part of the music industry is. So when we see Michael W. Smith, Kirk Franklin, and TobyMac as the top three nominees, steady and sure. But God has a sense of humor, and it is amazing to see Smith, the reigning artist of the now how he has used that seed to bless us and so many others." egory, along with Steven Curtis For a complete list of Dove Award

to talk about being a middle-aged man and all the things associated with that," Breeden laughingly told Higher Ground, "I've made a contribution here that I'm proud of and I've done well. I've enjoyed it."

Breeden opted to leave because he 'didn't feel peace about continuing and felt peace about leaving now when I could have plenty of lead time where I can conduct the transition that I think we'll all be proud of . . . It's a great time to do this. The fact that John is available is a real blessing

Styll, founder and former president of CCM Communications, has been on the GMA board for more than 20 years and was a founding member of the CMTA, "My job here is to keen the ship stable as we go through our big events in April," Styll says of the Dove Awards and Gospel Music Week convention, "and then to do some longrange strategic planning as it relates to the leadership needs and organizational needs of GMA and CMTA. Based on whatever that recommendation is, that will tell us what our leadership needs are, and it will also beln me determine whether it might be appro-



A member of the GMA board since 1988. Breeden became president of the GMA and the CMTA in 1997. Under his leadership, the GMA flourished in many ways, including acquisition of the Seminar in the Rockies at Estes Park, Colo.; the addition of the Dove Awards to the National Assn. of

Recording Merchandiser's official merchandising campaigns; the launch of the GMA's Internet presence; and other initiatives. Breeden served as executive producer of the GMA's annual Dove Awards show. He also belned produce the White House Salute to Gosnel Music TV special

Breeden says he's been gratified to see increased mainstream retail support, "I've seen this music go from a header card on the rack that says 'miscellaneous' to one that says 'Christian' or 'gospel,' We've seen growth from 44 million albums to roughly 50 million albums, and we've seen main-

stream sales grow tremendously. Breeden has steered the GMA ship through exciting and sometimes turbulent waters. An excellent spokesman for the Christian community and its diverse members, his passion and professionalism have served the GMA's interests extremely well.

So what's next? "I really don't know," he says, "I've had hundreds of calls. It's time for me to listen right now, because I didn't do this to take another job. I did it to evaluate the next phase of my professional life. In sports terms, they call it half time. Right now, I'm in the locker room assessing the plays."

# by Lisa Collins

Chapman, MercyMe, TobyMac, and nominees, visit billboard.com/awards. VP RECORI

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IN STORES NOVEMBER

Norful called the experience surre-

A STELLAR NIGHT IN ATLANTA: Kirk Franklin's stellar season continued last week in Atlanta when-with a total of five awards, including artist of the year, producer of the year, and song of the year for his 2002 release. The Rebirth of Kirk Franklin (Gospo Centric)-he topped off last year as the night's big winner at the 18th Annual Stellar Gospel Music Awards.

"It's not about the awards; it's about God, I shouldn't be up here alone," a humble but emotional Franklin said. urging other gospel performers to ioin him in a yow that they not be managed by someone who wasn't saved nor allow labels to pit them against each other. While The Rebirth of Kirk Franklin also earned Franklin the music CD of the year nod, he took home top song and music video hon-

ors with the tune "Hosanna Three-time winners included Donald Lawrence & the Tri City Singerswho won choir, contemporary choir, and contemporary CD of the year honors for the EMI Gospel set Go Get Your Life Back-and newcomer Smokie Norful, who took home the new artist, male vocalist, and contemporary male vocalist of the year trophies for I Need You Now (EMI Gospel).

al: "I went in with no expectations. I was excited about the chance to introduce my ministry to so many who may not have known who Smokie Norful is. But it feels great to have my family (the gospel community)-who can sometimes be your biggest critics-acknowledge the gifts and ministry efforts I've put forth this year."



Highlights of the two-hour show hosted by Donnie McClurkin, Mary Mary, and Michelle Williams and airing over broadcast, cable, and PAX-NET stations from Saturday (18) through Feb. 16-included the presentation of the James Cleveland Award to Andrae Crouch for his pioneering

contributions to gospel, by Marvin and Ronald Winans

In another highlight, Yolanda Adams was given the Hall of Fame Award by Franklin and actor Chris Tucker with a special vocal tribute from Kelly Price. Adams also won the contemporary female vocalist of the year and urban/inspirational performance of the year awards for Beliene (Elektra)

Taking home two honors each were Richard Smallwood With Vision (traditional CD and traditional choir of the year for the Verity set Percuaded Live in D.C.). Ted & Sheri (group/duo and contemporary group/duo of the year for Church Howse's The Healing Starts Right There), Dorinda Clark-Cole (female vocalist and traditional female vocalist for her eponymous Gospo Centric set), and the Canton Spirituals (traditional group/duo and quartet for Verity's Walking by Faith).

Marvin Sapp took home the traditional male vocalist nod for I Believe (Verity), the special event CD trophy went to The Commissioned Reunion Live (Verity), Tonex scored the rap/hiphop gospel CD honor for O2 (Verity). and best recorded music package went to Philpott Design & Pamela Springsteen for Go Get Your Life Back

# Notes

CHALLENGES: Guitarist Chieli Minit apart from the many by-the-numucci remembers when contemporary bers songs heard at the format. Minjazz shared more common ground ucci hopes that his song "New Day" with the music's illustrious and will be chosen as a future single. "That inventive history and less with comsong has a nice horn section, a little mercial pop music. "Over the years, bit of a Steely Dan or Bonnie Raitt the trend toward smooth jazz being vibe and it better shows who I am as background music has increased, a musician and a composer," he says. Minucci laments, "largely because "I would love radio to take a chance smooth-iazz radio does not promote with it but there are just so many stahigh intensity music. If you listen to tions and so much music to choose traditional jazz radio, the music they from, so it is hard to expect them to play demands your attention, but at take a chance with something.

"New Day," indeed, points to Mincontemporary jazz radio, it is looked at like easy listening music. ucci's abilities both as a musician and Having come of age listening to as an arranger that may never gain groups like the Mahavishnu Orcheshim additional favor at radio but that tra and Return to Forever Minucci is nonetheless give Night Grooves an adamant that each of his successive expansive and mature edge, as seen releases challenge him as an artist and in the extensive solos that build throughout such original compositions as "Don't Make Me Wait" and

"Without You."

to the music.

"Gloomy Sunday."

"There is a real struggle in this

denre between pleasing the record

labels and radio stations' expectations



challenge his listeners as well. As leader of the band Special EFX, Minucci often combines world music rhythms with pop-oriented melodies. while his solo projects combine contemporary rock and pop structures with a healthy dose of fusion-oriented interplay and arrangements. For his latest solo date, Night Grooves, due Tuesday (21) on Shanachie, Minucci took a different approach, mining the 80s-style funk grooves that he cut his

teeth on while in his early 20s. "I usually lean toward world music and romantic-sounding melodies, with lots of acoustic guitars, but for this record I used mostly electric guitar, sort of my own take on funk " Minus. ci says. "Also, keeping in mind that the music's roots are in fusion. I arranged several songs with sections that start out quietly and build and build in different directions. It challenges the listener a bit, and I know that if I were listening to an album. I would want to hear at least a few cuts that demand my attention.

Though the set's first single, "Kickin' It Hard," which boasts an incessant funk groove and an oft-repeated melody, was chosen with radio in mind, it is not without the guitarist's individual stamp. The song features synergetic interplay between Minucci and saxophonist David Mann that sets

#### Solange Following In Big Sis Beyoncé's Footsteps An Ex-Destiny's Child Dancer, 16-Year-Old Gets Set For Singing Debut Via Columbia

BY CHARLES KAREL BOULEY

"It got to the point where I told Columbia that they were going to have to drop me," 16-year-old newcomer Solange recalls. Not exactly something typically heard from a young artist on her first outing, but Solange is not one to cave easily.

"They said the single I had chosen, 'Feelin' You,' wasn't sing-songy enough. It wasn't the right type of genre. It wasn't R&B, reggae, hiphop. I said, 'Whatever you want to call it. I want it to be the first single.' I stood my ground."

on Music World Music/Columbia.

Destiny's Child. In fact, Solange got a taste of the industry on tour with the act. "This is the career she's chosen. says Mathew Knowles, her manager and father-and the head of

Music World Music. "I asked if she had a passion and love for it. She said yes. I told her that what I thought she should do first was to go on tour. She's an exceptional dancer. So, I suggested she go on tour as a dancer and understand

the day-to-day tasks of this indus-

With that, Solange joined Destiny's Child on the road as dancer and loved it. From there, the thenprodigious 14-year-old began writing and producing Solo Star.

The first time I said I wanted to write it, they said, 'Well, we don't know if you can write,' so I said,
'Put me in the studio," she comments. "I had some tracks, and 'Feelin' You' was the first track that

The album ended up with 18 cuts that range from sultry ballads to tracks that mix a variety of genres. It is a substantial piece of work from such a young artist. Solo Star is not only the title of the album but almost a personal mantra for Solange-who is intent on doing things her way.

"A lot of people have tried to mold me," she says, "It's an issuesince I'm so young—to just be me." And what about all the family connections?

"Having Beyoncé for a sister has pros and cons," Solange says, "I've gotten the chance to experience the industry and learn a lot. But I am trying to establish myself as an artist, and that can be tough with the last name that I have.

As for the future. Solange will be hitting the stage. She is going on the road with another Destiny's Child member, Kelly Rowland, in late February.

Columbia will also focus on developing a presence on the Internet via the artist's site (solangemusic.com) and promotional partnerships with such sites as msn.com and delias com





# **Toad Hopes For Princely Turnout On Reunion Tour**

#### Trek Provides Diehard Fans With Unexpected Opportunity To See Original Band After Its 1998 Breakup

BY SUCANNE AUCT LOS ANGELES-Sales expectations are high for Toad the Wet Sprocket's national reunion tour, especially given that there are low expectations of the band staying together for the

long-term After testing the touring waters by opening a few times for Counting Crows in December 2002 and hosting a New Year's Eve hash at Los Angeles Roxy nightclub, Toad will trek through 24 dates beginning Feb. 4 at the Grove in Anaheim, Calif. Charging a \$20 average ticket price, it will finish March

9 at Norva Theatre in Norfolk, Va. Lisa Sexton, the Grove's talent buyer for Nederlander, believes that after her building's fast-naced on-sale lan. 6. the show there will easily sell out. In July 1998, "when they broke up, people thought it was over . . . that was it," Sexton remembers, "Now there's the opportunity to see them, and there might not be a chance after this. That will definitely drive fans to see them." Dan Kerner, an Ohio-based Clear Channel Entertainment promoter working concerts Feb. 19 at Pro-

moWest Pavilion in Columbus, Ohio;

Feb. 22 at Bogart's in Cincinnati; and Feb. 25 at Cleveland's Odeon Theatre. says, "The reunion angle will provide a nice buzz . . . I've been speaking to some of our regular customers, and they are very excited about the original members getting

back together." As far as whether performing together might help cement the reunion, Toad frontman Glen Phillips admits, "I

have no idea. If we find this can be something that's really moving forward, we can keep it together. But if we do another album, it has to be the best album we've ever done-otherwise, there's no point in doing this." Tellingly, the reason why

Toad disbanded, he says, is because as the group started laying down tracks for an album to follow 1997's Coil, "it was going to be just average. We didn't think we could put something out and rest on our laurels-we were never that cool." In the early- to mid-'90s, when Toad was at its commercial peak, it

caught a lot of critical flak for being and Myrtle Beach, S.C., March 8, too soft in a world of aggressive grunge. Yet these days. Toad seems at home with the resurgence of sensitive hippie rock pushed by hit acts



like Dave Matthews Band and Phish. "They fit right in with the jam bands. It's singer/songwriter-oriented," says Kevin Morrow, House of Blues (HOB) senior VP of talent, who is backing Toad HOB club shows in Los Angeles Feb. 5, Las Vegas Feb. 8,

Morrow, predicting swift sales for his dates, also believes that Toad's routing strategy of visiting small-theater and club venues should help ease it back into touring. Because

the band has not performed live together on a wide scale in five years, he believes that easily, this could have been sold higger. And even if they have misread it land could have filled larger buildings], they won't look bad."

Taking baby steps is smart, Morrow says, because the reunion curiosity factor alone might not be enough to sustain a tour. "Just because it's a reunion doesn't translate into automatic ticket sales. If you're looking

at making a comeback and you're starting to tour again, if you automatically go into a huge place and it doesn't work, there'll be no heat on the hand. And if there's no attendance. promoters will then be upset ... and you've ended any hopes (of the band remaining together long-terml.

Unlike many tours billed as reunions. Toad will include all of its original team, including singer Phillips, guitarist Todd Nichols, bassist Dean Dinning, and drummer Randy Guss. Nevertheless, Phillips acknowledges that the major reason the group is headed to venues of less than 5,000 seats in capacity is "more than anything [because] we have no idea how it's going to sell.

During the band's heyday, Toad made some stops at places larger than that. But for the most part, it did stick with clubs and theaters

Guss agrees that "it's really unknown what kind of interest there'll be out there for us," Besides, he adds, "the size of places we are going to were always my favorite size. You can see everybody in the audience. There's a palpable energy there."

Alli McGregor, Creative Artists Agency (CAA) director of tour marketing, says she is launching a healthy campaign to get the word out. "We're working with all the right radio stations, utilizing print," she explains, adding that CAA is hoping the band will eventually expand to a second leg. "We're crossing the 't's and dotting the 'i's so that everything is set for every-

thing the band wants to be.' Also to protect the band on the financial end. Toad welcomed for the first time a tour sponsor-Icebreakers gum. "Tve never been very keen on it," Phillips says of their embracing corporate involvement, "but it's a decent way to actually make it work.

Since breaking up, Phillips embarked on a solo career, issuing his debut CD. Abulum in 2001. He is now collaborating with bluegrass act Nickel Creek for a follow-up project. Nichols is involved with his new band, Landog. But Guss is optimistic the group will live on. He insists the tour is "not a nostalgia trip," because Toad is planning on trying out fresh material during shows, which would likely come from Phillips' and Nichols' new efforts.

Phillips notes that during the band's Dec. 31, 2002, concert at the Roxy the crowd was surprisingly "really sober for a New Year's Eve show-they were really listening."

Moreover, Guss thinks the story is not over for Toad because "I don't think that we made our best record vet. Toad might not be forever in the future, but I don't know why we would break up again."

Putting three or four new live songs from this tour onto an EP is one way Guss sees Toad initially slipping back into the recording groove

What Phillips is looking to get out of the tour, however, "is to enjoy it for itself. It's going to be fun to play with a band. Fun to put on a rock show. This band is like a comfortable old shirt. We get together, and it immediately sounds good."

# Headlined By Galactic, Freezestyle 2003 Brings Back The DJs

NASHVILLE-New Orleans-based funk hand Galactic has reprised its successful Freezestyle tour with Freezestyle 2003, featuring headliner Galactic supported by Lyrics Born, Quannum Projects, Joyo Velarde, and DJ D-Sharp.

A follow-up to last year's Freezestyle 2002 winter tour, the '03 edition begins Thursday (23) with a special show at the famed nightspot Tipitina's in the band's hometown, with bluesman Corey Harris and piano wizard Henry Butler supporting.

#### MAKING THE TOUR UNIQUE Freezestyle 2003 incorporates a

DJ/hip-hop element that was first visited last year. "One of our goals is to make every tour unique," says Jonathan Mayers of Galactic management company Superfly. "Last year we went with the Triple Threat DJs (Shortkut, Binroc, and Apollo), and this year we're tapping into that West Coast underground hip-hop scene. We want Galactic to be as entertaining as possible and give fans something new to see."

For Galactic drummer Stanton Moore, recent tour partners have been musically inspirational for both band and fans. "The fans love it," he says, "All I heard was overwhelmingly positive response on the overall DJ integration. We don't do it all night: [DJs] just open up the shows, then we come on and do our set. Then at the end of the night the DJs come back and do two or three tunes with us." Moore says the combination works well musically. "A lot of these DJs are very rhythm-minded, and they're definitely checking out all kinds of different grooves and drum-

beats, just like we are. We just approach it from different angles." Twenty-seven dates are currently on the books-primarily at large clubs and theaters-including House of

Blues clubs in Orlando, Fla. (Feb. 1), and Myrtle Beach, S.C. (8); the Fillmore Theatre in Denver (Feb. 14-15); the Vic Theater in Chicago (Feb. 21): and the Odeon in Cleveland

(Feb. 23), The Dirty Dozen Brass Band is on the bill in Orlando. After Southern and Midwest dates, Galactic will head west to play a three-night run

in Colorado with progressive funk-jazz trio Medeski Martin & Wood, Turntablist DJ Z-Trip will open for the two dates in Denver. Trance iam band Sound Tribe Sector 9 will join Lyrics Born and Galactic Feb. 22 at St. Andrew's in Detroit.

THEY WILL PLAY EVERYWHERE' "Calactic is a mad hand that has built a following through touring, not record sales or airplay," notes Tom

Chauncey, who books the band through his San Francisco Bay-area booking agency, Partisan Arts. "They play everywhere in the U.S. and try to do it at a strategic time, when they're ready for certain markets."

Some markets are obviously stronger for Galactic than others. "In San Francisco, New York, and certainly New Orleans, they're a theaterlevel attraction," Chauncey says. "In some secondary or college towns, they

play a big club or the college. Unlike some bands that only play where they can sell 2,000 or more tickets, Galactic is about playing everywhere, including secondaries and tertiaries. They become your favorite band because

they come to your town." The band typically plays 125 shows or more annually. "I love playing small rooms, but for [Freezestyle] I like larger rooms where people can see the DJs," says Moore, adding that a larger room does not necessarily mean a higger naucheck for the hand-"Sometimes the bigger overhead offsets what you can make.

Tickets are in the \$15-\$25 range. "We're very conscious about ticket prices, because we want to give people a bargain for their money and make sure we encourage new fans to come out," Mayers says. "Last year was very successful: we sold out clubs and theaters, and the response to the DJs was great."

All Galactic deals are guarantees with a band-end percentage, but "we start with the ticket price and figure out what the customer wants to pay and should be paying," Chauncey explains, "The ticket price determines what we get paid. It's a fan-friendly point of view, and ultimately, for a long-term-career artist, I believe this is the correct

with two performances back in New Orleans for Mardi Gras 2003, including Galactic's own all-day music festival, a follow-up to last year's Carnival Electricos, with supporting artists to be announced. Mayers says Galactic is currently in label negotiations and intends to release a record this year. He says, "the new record will certainly show how Galactic has evolved."

way to approach it."

The tour will wind up



#### TOUGH TALK: In his address during the Future of Music Coalition Policy Summit Jan. 7 in Washington, D.C.

(Billboard, Jan. 18), U.S. Sen. Russ Feingold, D.-Wis., came down hard on what he considers to be anti-competitive practices in the radio and concert businesses and specifically Clear Channel Worldwide, Ticket prices also took a targeted hit.



"In fact, both consumers and artists have voiced their concerns about rising ticket prices and the disparity between what consumers are paying and what the artists actually receive," he said, "Those producing the product-the artistsand those buying the product-the consumer-both get squeezed by the big radio-station owners and mega promoters.

I qualify my comments by saying 'the large promoters,' because local concert promoters are also feeling the pain," Feingold continued. "My staff has heard countless stories of the largest concert promoters using questionable business practices to push local promoters around.

Feingold sees a direct correlation between the passage of the 1996 Telecommunications Act and the increase in ticket prices, "Consider how the rise in ticket prices coincided with the passage of the Telecommunications Act." he said. "Following the passage of the act and the resulting consolidation of the radio and concert industry, ticket prices went through the roof."

Without citing a source, Feingold said, "From 1996-2001, concert ticket prices rose by more than 61%. while the Consumer Price Index increased by just 13%. While no one could argue that

across-the-board ticket prices did not increase radically during the time period to which Feingold referred, the trend actually began a couple of years earlier. Those who have been around a while may recall that the quantum leap in ticket prices is largely considered to have first occurred in 1994, when Barbra Streisand topped out at a thenunheard-of \$350, and Eagles reunited for their Hell Freezes Over tour with an eyebrow-raising top ticket price of more than \$100. Eagles manager Irving Azoff told

Billboard in a 1998 interview, "If there was a dramatic increase in ticket prices after [Hell Freezes Over], it's only because finally the business got smart and the acts started taking what was rightfully theirs. We felt [the Eagles] were worth more than anybody else out there, so we wanted a ticket price that would separate us from the pack. It wasn't just about money but about imaging, as well,"

Who was "squeezed" in that equation is debatable: Hell Freezes Over ended up grossing \$196.8 million worldwide. "The only people that complained about the ticket prices were the ones that got their tickets for free-the writers and the critics," Azoff said, "Listen: This music business is a free-enterprise system. There are a lot of smart people out there, and I'm sure they can all figure out what they need to charge

Of course, hell froze over well before promoter consolidation. hack when Cellar Door, PACE Concerts, and Universal Concerts were the corporate promoters and the only major players in the shedownership game. Regardless, Feingold's issues don't end with ticket prices, as his proposed Competition in the Radio and Concert Industries Act illustrates

"My legislation prohibits those who own radio stations and concertpromotion services or venues from leveraging their cross-ownership to hinder competition in the industry, he said. "For example, if an owner of a radio station and a promotion service hinders access to the airwayes of a rival promoter or artist, then the owner would be subject to penalties.

Proving such anti-competitive practices might be difficult. "That's what we're trying to do right now. says Jesse Morreale of Denver-based promoter Nobody in Particular Presents (NIPP), which is currently involved in an antitrust lawsuit levving predatory-practices charges at Clear Channel Entertainment in that market. "You have to make some sort of definition as to what that lanti-competitivel behavior is."

Morreale adds that staffers from Feingold's office have contacted NIPP, along with several other independent promoters.

UARY 25 Bill	oard B	OXS	CO	RE
sto)	VENUE/	GROSS/ TICKET PRICESS	AFTENDANCE/ CAPACITY	PROMOTER
IL DIAMOND	MGM Grand Garden, Las Vegas Dec. 27-28	\$1,841,236 \$150/\$85/\$50	21,783 two sellouts	House of Blues in-house
IL DIAMOND	Kemper Arena, Kemaa City Dec 20	\$869,196 967 50/837.50	15.337 nellost	Concerts West, Bonslede, April Entertainment

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICESS	ATTENDANCE/ CAPACITY	PROMOTER
NEIL DIAMOND	MGM Grand Gardon, Las Vegas Dec. 27-26	\$1,841,235 \$150/\$85/\$50	21,763 two sellouts	House of Blees Concerts, in-house
NEIL DIAMOND	Kemper Arena, Kemas City Dec 20	\$869,196 \$67 50/\$37.50	15.337 nellost	Concerts West, Sel Bosefede, Aprepan Entertainment Group
NEIL DIAMOND	Pepsi Center, Derver Dec 31	\$830,555 \$79/\$41.50	12,538 sellout	House of Bloos Concorts
NEIL DIAMOND	America West Arens, Phoenix Dec 23	\$711,121 \$67.50/\$37.50	13,789 sellost	Concerts West, Sei Bossfede, Apregen Entertainment Group
NEIL DIAMOND	SBC Center, See Antonio Dec. 22	\$608.679 \$67.50/\$37.50	13,941 collour	Concorts West, Sal Bonafede, Aprogen Entertainment Group
JOHN MELLENCAMP, ALICE PEACOCK	Kahl Center, Madison, Wis. Nov. 26	\$229,118 \$45/\$15	7,384 10,471	Clear Channel Entertainment
ANA GABRIEL, SIN BANDERAS	Universal Amphitheatre, Universal City, Calif. Nov. 24	\$227,045 \$90/\$75/\$70	2,620 4,376	House of Blues Concerts, Heeser CIE
BECK, FLAMING LIPS	Universal Amphitheatre, Universal City, Celif. Nov. 25	\$225,225 \$31	5,775 nelloct	House of Blues Concerts, Goldenvoice
TRANS-SIBERIAN ORCHESTRA	E. J. Thomas Hall. Akron, Dhie Nov. 25-28	\$224,535 \$42,50,529,50	5,712 5,850 two shows	Clear Channel Entertainment
CREED, OUR LADY PEACE, STEREO FUSE	Spokene Arena, Spokene, Wesh. Nov. 29	\$224,391 \$48,50/\$35	5,762 10,006	in-house
ОМІО	Universal Amphitheatre, Universal City, Calif. Nov. 27	\$221,900 \$65/\$55/\$45/\$30	5,822 5,905	House of Blues Concerts
BECK, FLAMING LIPS	Persmount Theatre, Dakland, Celif. Nov. 26-27	\$207,636 \$35.75	6.049 two sellouts	Clear Channel Entertainment
PAUL ANKA	Westbury Music Feit, Westbury, N.Y. Nov. 23-24	\$187,964 \$46	4,496 5,484 two shows	Clear Channel Entertainment
MARTINA McBRIDE	Nationwide Arens. Columbus, Ohio Nov. 29	\$180,680 \$40,530	4.567 5,500	Varnell Enterprises
THE STROKES	Reseland Esitroem, New York Nov 27, 29	\$176,225 \$30/\$27.50	6,749 two sellouts	Clear Chennel Entertainment
MICHAEL W. SMITH, POINT OF GRACE	Allen County War Memorial Colliseum, Fort Wayne, Ind. Nov. 29	\$174,540 \$26/\$24	8,009 6,262	Tricity Communications
TRANS-SIBERIAN ORCHESTRA	Fex Theoree, St. Levie Nov. 20	\$160,857 \$43 5G/\$30 50	4,186 4,241	Clear Channel Entertainment, Stove Litmas Presents
KORN, TRUSTCOMPANY, MARZ	Aragee Bellroom. Chicage Nov. 28	\$168,525 \$37.50	4.494 selfout	Jam Prods.
TRANS-SIBERIAN ORCHESTRA	OU Memorial Auditorium, Athens, Ohio Nov. 24	\$162,292 \$40 5G\$30 50	4,588 5,002 two shows	Clear Channel Entertainment
KORN, TRUSTCOMPANY, MARZ	Roy Wilkins Auditorium, St. Paul, Minn. Nov 26	\$152,912 \$36	4,500 4,500	Jam Prods.
TRANS-SIBERIAN ORCHESTRA	Alliant Energy Contoc, Madison, Wis. Nov 25	\$147,418 \$37/\$27	4,967 7,707	Class Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Brown County Veterans Memorial Arana, Droot Buy, Wis. Nov. 23	\$131,826 \$37 50/\$27 50	4,215 5,500	Clear Chaerel Entertaisment
DAVE KOZ, DAVID BENOIT, RICK BRAUN, BRENDA RUSSELL, PETER WHITE	Yerrace Theatre, Long Beach, Celif. Onc. 7	\$129,490 \$75/\$35	2,412 2,795	Concerts West
ICE CUBE	Selland Arena, Frezza, Calif. Dac 5	\$127,370 \$51/\$36/\$26	4.803 7,364	MJM Entertainment
KORN, TRUSTCOMPANY, MARZ	Engles Ballroom, Milwaukee Nov. 27	\$124,538 \$37.50	3,321 3,500	Jam Prods.
DIANA KRALL	Orpheum Theatre, Memphis Nov 25	\$124,490 \$80,\$50,\$40	2.247 selicul	Beaver Prods.
MARTINA McBRIDE	Allen County Wor Memorial Collsoum, Fort Wayne, Ind.	\$123,376 \$39/\$29	3,600 3,745	NiteLite Premetions
MARTINA McBRIDE	Eirmingham Jefferson Convention Complex, Sirmingham, Ala. Dec. 17	\$122,605 \$35	3.506 5.000	Beaver Prods.
TRANS-SIBERIAN ORCHESTRA	Mohoffey Theatre, St. Petersburg, Fla. Doc. 28-29	\$122,185 \$39.75	3,289 3,400 two shows	Fontauma Prods.
TORI AMOS, HOWIE DAY	Sen Diego Dec. 13	\$121,310	3,774 selfour	Nederlander Organization House of Blues Concorns
KENNY ROGERS	Ernecs Auditorium, Muncie, Ind. Dec 13	\$119,987 \$46/\$41/\$36	2,922 3,527	Jack Utsick Presents
TRANS-SIBERIAN ORCHESTRA	A.J. Palumha Center, Pittsburgh Dec 8	\$117,938 \$42.59/\$35.50	3,782 3,732	Clear Channel Entertainment
JAY-Z	Hammerstein Ballroom, New York Nov 28	\$117,548 \$48/\$35	2,723 selfout	Metropolitan Entertainment
MARTINA MeBRIDE	Roberts Stedium, Evansville, led Dec 6	\$116,781 \$34 50/\$28 50	3,514 5,075	Pelice Preds.
YES	Copley Symphony Hall, San Diego Dec 2	\$115,475 \$75/\$35	1,837	House of Blues Concerts

BILLBOARD JANUARY 25 2003 www.billboard.com

# Jägermeister Back For More Rounds In 2003

NASHVILLE—Having successfully met objectives by moving both product and tickets, the Jägermeister Music Tour is back for secand and third rounds in 2003.

Like last year, the tours will be promoted by Clear Channel Entertainment (CCE) and sponsored by the German-liquor importer.

This year, Jägermeister's live music efforts begin March 6 with a 30-city tour co-headlined by Saliva and (hed)ne at Electric Factory in Philadelphia (Billboard Bulletin, Jan. 10). Also on the bill are Breaking Benjamin, Systematic, Stereomud, and local Jägermeister-sponsored

acts in each market. Jägermeister's involvement with live music dates back to 1994,

when the brand started supplying fledgling indie bands with such Jägermeister swag as T-shirts, lighters, guitar picks, matches, and key chains.

#### NO SELLING OUT

"Jägermeister has never really done any traditional advertising but has always done a lot of onpremise promotion," says Rick Zeiler, director of marketing and brand development for the Sidney Frank Import Co., sole importers of lägermeister to the U.S.

The product has long been popular among musicians, particularly those of a hard-rock bent. "With last year's tour we were finally able to advertise successfully about Jägermeister without selling out." Zeiler notes. "We advertised with the coolest event someone could possibly go to.

When Zeiler took over lägermeister's U.S. promotional program in the late '90s, 27 acts were

signed up, including Lit and Bloodhound Gang. A successful presence at Woodstock '99 convinced higher-ups to double Zeiler's budget. and now Jägermeister is affiliated with a combined total of 128 national and independent bands, "and

we're looking for more," he adds. We've had a lot of luck finding bands that enjoy drinking and promoting Jägermeister.

Jahred Gomes, lead singer for Jive act (hed)pe, is no stranger to the liquor "I'm not a hig drinker but I have been for most of my life. and Jäger was always at the top of my list," he says, "It gets the job done really quick and painless.

Likewise, Gomes says his band's association with corporate sponsors has been painless; last year, Mike's Hard Lemonade snonsored (hed)pe on the road, "We don't have a problem with it at all." Gomes says, "I don't feel like we're pushing anybody toward drinking. I think the consumer is a little smarter than that, and if these (sponsors) want to step up and help us out that's beautiful

#### THE JÄGERMEISTER EXPERIENCE

Zeiler says that last year's Jägermeister Music Tour, with Drowning Pool and Ill Niño (Billboard, Feb. 16, 2002), did better than 90% canacity CCE books, routes, and promotes the tours which stick to rooms in the 1,500- to 2,000-capacity range. "We're never looking to go into arenas." Zeiler points out. "We want an intimate setting, and also arenas don't serve Jägermeister. We want everyone that sees these artists to be able to enjoy the Jägermeister experience."

For (hed)pe, the tour marks a jump to larger rooms. "We do a club tour when we go out, 500 to 1,000 [capacity]," Gomes says of (hed)pe. which is booked by Michael Arfin at AGI, "Saliva's a platinum act, and we haven't even gone gold. Jägermeister will again invest \$1

million in the tour along with another \$1 million for a fall tour tentatively set to be headlined by Slaver, "Our investment has come back to us tenfold," Zeiler says. "Sales are up considerably as a result of flast year's tour, close to 30%. We project they'll be up another 20%-30% this year."

Bands benefit not only from topnotch production and killer exposure but also from a boost in record sales, "All the bands on the tour [last year] showed big spikes in record sales in each market. says Rich Levy. VP of booking. national sales, and marketing for CCF. He adds that all the bands on this year's lineup will have current retail product during the tour. Despite the strong ticket sales. Zeiler insists, "We're never looking to make money off these tours. This is simply an investment in marketing/promotions/advertising geared toward building our business."

Tickets remain in the \$20 range 'Jägermeister spends enough



money on the package to get a very high level of talent—higher than you normally would see for a \$20 ticket," Levy points out. "Five or six hands like this, all of whom have reputations, would normally cost at least \$25-\$30."

Levy says this year's outing will boast some new elements, "All of the labels plan to pool their resources and coordinate to make the biggest impact possible for everyone involved. We plan for records to be price-and-positioned and end-capped at a given retailer in each market." Additionally, every concert-goer

receives an 18-track compilation CD featuring Jägermeister-sponsored bands, along with a chance to win Jäger swag, Jäger custom guitars from Schecter amps from Peavey and custom clothes from No Fear. At each show, two 60-inch plasma video screens will show footage of the Jägermeister Metal Militia extreme motocross team. Gomes says hooking up with

Jägermeister for the tour was a nobrainer. "I'm hands-on about hand business to a certain extent, but I realize there are limitations to my scope of knowledge; I'm not a lawyer or accountant," he says, But this is my business, and I have to stay on top of everything.

Including the spring and fall treks and the brand's involvement with the summer Ozzfest tours Jägermeister now has a year-round music presence.

Last year, however, tragedy hit the

Isdermeister music family when Drowning Pool frontman Dave Williams died of cardio myopathy while out with Ozzfest last August. Sarah Zeiler, director of media relations for Sydney Frank Import Co., says, "Drowning Pool was a wonderful band to kick off the Jägermeister tour, and we miss Dave terribly.

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espite evolutionary hanges in the nature of the international nusic industry, most U.S. independent publishers still consider MIDEM, set for Jan. 19-23 at the Palais des Festivals in Cannes, France, to be the "center of gravity," as North Star Media president Ron Sobel puts it.

The Los Angeles-based puhlisher seeks to cement subpublishing relationships and establish distribution deals for the North Star Media Masters catalog of artists, including Tai Mahal, Bobby Womack, Pete Droge, Mudhoney and John Doe, as well as the company's DVD client, the Library of Concerts, "I also expect to make progress in obtaining covers for our principal writers, Jonathan Hornsby, Tena Clark and Joleen Belle," says Sobel, whose forthcoming MIDEM trip will be his first. A 16-year ASCAP veteran. he headed the society's L.A. office prior to founding North Star.

Also new to the MIDEM publishing game is Michael Sigman. who in 2002 took over the reins of MajorSongs, reactivating the catalog of his late lather, pop-standard tunesmith Carl Sigman. "This MIDEM is extremely important because we just made 16 new sub-publishing deals around the world, and W.MIDEM.COM

# MIDEM: Still The Place To Meet

Though some U.S. publishers cite less dealmaking, MIDEM is still seen as an important place to cement relationships and inaugurate new ones.

#### BY JIM BESSMAN

I'll get to meet many of our subpubs for the first time in person," he says. "Standards like the ones in MajorSongs' catalog are realizing an increasing percentage of their revenues from international licensing, and I also want to meet as many producers and song-pickers as possible prior to visiting many of their territories during 2003," Sigman will hand out a new three-disc boxed set of key MajorSongs catalog titles to subpublishers and producers, as well as music from new signings like Maura Moynihan, whose music is heavily influenced by

her experiences in South Asia and has "terrific international potential," he says.

Meanwhile, MIDEM regular Marshall Chess, COO of Arc Music Group, is also looking at the benefits of the confab with regard to sub-publisher relations, "There is no better place than MIDEM to meet with people face-to-face," says Chess. We like the convenience of having all of our sub-publishers together for one-on-one and group meetings, to trade ideas and see where we all are heading. However, with the expansion of our catalogs, in terms of hoth masters and sync licensing. we have changed our attitude to a more aggressive approach in expanding and marketing our catalogs-blues, rock 'n' roll, ings and I atin-to a world mar-

Specifically, Chess looks to

exploit Arc's Edimusica Latin

music and Orun Cuban music

assets, both sync and master rights, for world-music, dance and Latin compilations, he says, and to get a great sense of what labels are looking for, what they predict will be hot and how we can work together. We also have a great new recording by Maria Victoria v Su Latin Son. which we are looking to license as a complete package. So we plan on coming back to the States with a better idea of utilizing our catalog and will burn custom collections for the people we met.

#### MEETING YOUR PEERS Fellow publishing and

MIDEM veteran Ralph Peer II asserts that the gathering is Continued on page 30

## A CHANGING OF THE GUARO Zilk takes the reins as MIDEM marches into a challenging future.

#### BY GORDON MASSON

s the successor to longtime Reed M1DEM CEO Xavier Roy, Paul Zilk has a tough act to follow in terms of developing the ompany's portfolio. But the new boss is already making inroads to establish closer ties with the music industry and other clients.

Keen to develop his company's music-industry market, Zilk says, "By no means do l think that MIDEM has reached its potential: we have a lot more potential. We are going to have to work harder and more creatively to develop that potential, but it is there."

A native of Idaho, Zilk has, for the most part, been based in Europe throughout his career. He first came to Europe with Nestlé, spending more than a decade at its headquarters in Switzerland where he spearheaded marketing for the group's numerous brands. From 1992 to 2000, he headed the National Basketball Association's (NBA) international business, also based in Switzerland. And, most recently, he was chairman/CEO of online-auctioneer Auction Land.

Zilk joined Auction Land just at the point where the online world went into meltdown. "About nine months before I left, Xavier [Roy] was conducting a search for a managing director," he recalls. "I was interested, and, after a few conversations, I decided to leave, Continued on page 24



## **Xavier Roy:** Looking Back The veteran helped develop Reed MIDEM from a small participant in the

music sector to one of the world's preeminent international trade shows.

#### BY GORDON MASSON

hen Xavier Roy's tenure with the Reed M1DEM Organization officially came to a close on Jan. 1, it concluded a relationship that goes back 33 years Although Roy will not completely sever his ties with the Paris-based operation, remaining as a consultant, his

departure from the CEO spot draws a line under a career in which he helped develop Reed MIDEM from a small participant in the music sector to one of the world's preeminent international trade shows.

For the past 14 years, Roy headed the group, which organizes nine international trade shows, including the annual MIDEM music fair in Cannes, France.

"I started at the MIDEM Organization in 1968, which was the second year of MIDEM and the fifth edition of M1PTV," recalls Roy, "The MIDEM Organization was very small at that



time and had only 15 employees. We really felt like pioneers in the industries we worked in, and we often struggled to keep the company going in those early days." Continued on page 28

BILLBOARD JANUARY 25, 2003

#### SGO MUSIC www.sgomusic.com Stuart Ongley, MD

E-mail: stuart@sgomusic.com Priorities: "We will be asking our publishing partners for songs for the Cliff Richard album, to be recorded mid-2003. The

album will be recorded in Nashville and will include some unexpected superstar guests. Another priority for SGO is the continuing development of our band, Lúnasa. Their album, Merry Sisters of Fate was voted Best Celtic/British Isles



#### INDEPENDENT MUSIC GROUP www.independenimusicgroup.com Ellis Rich, CEO

E-mail: erich@independentmusicgroup.com Priorities: "More dance music and more standards. We're offering dance product for syncs. We acquired representation of Memory Lane Music in 2002 and extended our deal with Salsoul Music and made lots of other good new deals."

RIVE DRDITE MUSIC www.rivedroitemusic.com Sir Harry Cowell, MD, U.K. CHANGING OF GUARD

#### INT'L PUBLISHERS PROFILES Billboard's team of correspondents offers capsule views of international indie publishing companies

attending this year's MIDEM, including pertinent contact info and business priorities.



sirharry@rivedroitemusic.net Priorities: "Rive Droite is a one-stop publishing and production company present in four of the five biggest markets-the U.K., U.S., Germany and

France-with recording studios and a worldwide team of around 30 writers and 10 producers. We are looking to pick up catalogs and represent indie publishers on a territory-by-territory basis and possibly one-off singles projects. We will be meeting all our sub-publishers to play them our new songs and productions; most have been done for majors, with releases early next year. However, there will be a couple of projects that we have recently completed that we would be looking to license '

#### CHELSEA MUSIC www.chelseamuslcpublishing.com

Eddle Levy, MD E-mail: eddie@chelseamusicpublishing.com Priorities: "I'll liaise with my sub-

publishers, catalog holders and clients that I represent in the U.K. We're also looking for new representation for the U.K.

**BIG WORLD PUBLISHING** www.blgworldpublishing.com Patrick Meads, director E-mail: patrick@bigworld-

publishing.com Priorities: "We'll be meeting with our sub-publisher partners and sorting out representation for Big World's pop catalog and our

Music Like Dirt reggae catalog in a few remaining territories, such as Southeast Asia, South Africa, Brazil and Israel, 1 instructed a Benelux release with Media

Records in Holland for Rollergirl's latest single, 'Geisha Dreams, which has been a hit in Germany, Austria and Sweden, At MIDEM 2003, I'd like to secure its release and chart success in a few more territories. Plus, I have some great new hit songs to shop from Gary Mill and Nick Williams (cowriters of 'Geisha Dreams'), as well as from one of our brand new signings, Marcus Holdaway, from the cult U.K.

PALAN MUSIC PUBLISHING www.palan.com Chris Grav. development manager E-mail: chrisg@palan.com

band the Hi Llamas.

Prioritites: "Our priorities include discussing publishing catalogs requiring sub-publishing or administration in any of the territories covered by our group of companies, in addition

to potential catalogs to acquire, Also, just as importantly, meeting up with present catalog owners we represent and getting together with our own overseas colleagues."

#### JAPAN NICHION wavew nichion co in Carol Naomi Abe, GM and international liaison

E-mail: carol@nichion.co.jp Priorities: "We're seeking songs and/or writers suitable for the Iapanese market. We'll have Japanese songs [available for deals] through the Japan booth.

GERMANY ROBA MUSIKVERI AGE www.roba.com Rolf Balerle, CEO

E-mail: rolf.hajerle@roba.com Priorities: "MIDEM is the top international venue, so it is our priority to meet our old friends and partners, as well as getting tant thing about MIDEM is that vou can still do deals. Besides being one of the few deep catalog publishers in Germany with a lot of standard songs, Roba Music Publishing has also built up a reputation as one of the hippest publishers in Germany, with over 13 recent dance-chart entries to show for it. Most of these original published titles were signed by Roba's creative department, so it is our priority to find top international licenses for the master rights of our writers. As one of Germany's leading publishers

and master owners, we are look-

ing for talented writers and deep-

catalog publishing companies for

sub-publishing. We are also look-

ing to buy out publishing compa-

nies and catalogs. In regard to

business relationships with inter-

esting new partners. There is no

other trade show that attracts so

many people from the interna-

tional music business. The impor-

recorded music, we are looking to buy or represent master recordings for the GAS or European territories.



FRANCE PEERMUSIC FRANCE www.peermusic.fr www.semi-meridian fr Bruno Llon, director E-mail:

paris@peermusic.com Priorities: "My priority is to meet people from around the world, those with whom I am already in

contact and who I can see onickly Continued on page 30

#### Continued from page 23 but it took me a long time to get

out of my previous company, so I eventually joined Reed MIDEM in September 2001." Thanks to his work with the

NBA, Zilk was already familiar with Pond MIDEM's events "Ironically, that's where I got my first taste of Reed MIDEM," he says. "[The NBA] used to exhibit at MIPCOM and MIPTV because we did a lot of TV deals at those two markets. so I knew about MIDEM's events in Cannes.

Starting from scratch, Zilk built the NBA's business outside of the U.S. into an organization that encompassed 11 offices around the world and 120 employees operating a \$250-million business-a fact that obviously impressed Roy when it came to choosing his successor.

Initially hired as MD, Zilk reveals that he almost immediately assumed many of the CEO duties. "Xavier has been on a half-time basis throughout 2002, so that has really given

me the opportunity to assume many more of the responsibilities of CEO," says Zilk He says that the big attraction

of the Reed MIDEM job was "to get to have five jobs at the same time-working in the TV business, the music industry, the realestate business, education and multimedia all at once. I knew to some extent the TV business, but I really did not know the music industry. The most challenging aspect

for me is to get up the learning curve as quickly as I can in each of these industries and to build the key client contacts, the personal contacts that Xavier has built through the years," he adds. "Xavier knows everyone. but he has been very good in helping me to meet as many people as possible.

Zilk points to his experience with the NBA in helping him cope with his learning curve. "In the NBA, we did a lot of events. We did arena-based exhibition days. We did touring, basketball festivals...we did things all over the world in many countries. We did press

tours, player tours, So I went through a real good school in my eight years fat the NBA], and it's been pretty natural and relatively easy to come to grips with the mechanics of [Reed MIDEM's lbusiness

Recalling his first MIDEM trade show, in 2002, Zilk admits, "I was amazed at the incredible variety of activities, events and the sheer volume of things that happen at MIDEM. It's the most glamorous and has the highest entertainmentactivity component of any of our shows, while, from an organizational standpoint, it's the most complex to organize."

Displaying a good understanding of the problems facing many of MIDEM's participants. Zilk notes, "The music industry is going through a challenging time at the moment, and we're trying to help the industry. At this upcoming MIDEM, we're trying to take an active role in bringing the right people together to help the industry mobilize against the issues of piracy and illegal downloading. We'll have people like Hilary

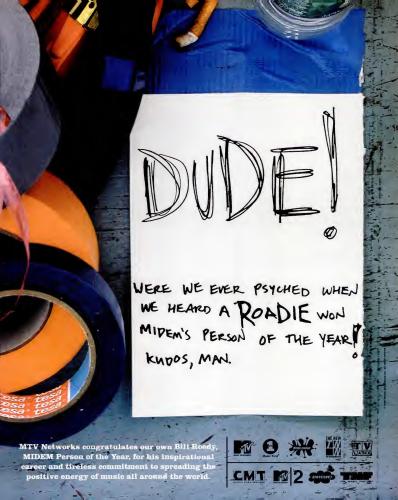
Rosen of the Recording Industry Association of America, Jay Berman of the International Federation of the Phonographic Industry and really important people from the industry coming to speak out on these issues."

Zilk adds that he is also taking steps to address, in particular, financial concerns, "If the industry is feeling some pain, we have to do our part to be as affordable as we can to the industry," he says. As a result, Zilk initiated a series of meetings with some of the key Cannes organizations involved with MIDEM and some of Reed MIDEM's other conference and exhibition activities.

"Since I've arrived, we've started to meet every couple of months with the head of the restaurant association, the head of the hotel association, the head of the taxi association and the head of [MIDEM venue] the Palais [des Festivals] to try to identify ways to become more service-oriented and to deliver better value to our clients. Subsequently, Reed MIDEM is freezing its prices in the year

2003 for its television markets. while the same will apply for MIDEM in 2004. "That's pretty historic-for Reed MIDEM not to increase its prices," says Zilk. We've also agreed with the Palais and the hotels for them to freeze their prices in the year 2003. If we had not been able to bring everyone together to talk about the real economic environment facing our clients and our shows, then I don't think we would have been able to mobilize that kind of team effort. Looking to the future expan-

sion of MIDEM. Zilk says one of his plans is to entice new participants to make the annual journey to Cannes. "I'm trying to bring more and more countries here, and this year we'll have a significant new presence from China," he reveals. "With more respect for intellectual property rights in countries such as Russia and China. I think we'll see those markets becoming more important to the music industry going forward, and we'll do our part to help develop those markets and bring the right people from those countries to the show."



event known for its international reach and musical diversity, is recognizing an organization that shares these qualities. William H. Roedy, president of MTV Networks International and chairman of MTV Networks Europe, will be honored as the Neshui Ertegun Person of the Year at the 37th annual MIDEM. He is the ninth recipient of the honor. named after the late cofounder of Atlantic Records and an advocate for the international music industry.

"Surprised...flattered" is how Roedy describes his reaction to the honor during a recent interview at MTV Networks" New York offices. "But this really isn't about me. It's about this amazing organization (MTV Networks). We've built over the years. It's 2,000 people, including joint ventures, and it's 84 channels around the world and the impact

# MIDEM Honors MTV's Bill Roedy

BY THOM DUFFY

they're making." Xavier Roy, outgoing CEO of Reed MIDEM noted the impact of MTV and Roedy himself on one key issue when he announced the Person of the Year honor in November, "As UNAIDS ambassador. [Roedy] applies the same energy which he has used to promote MTV's global expansion to the concerns of the less fortunate." Roy said. UNAIDS is the joint United Nations program on HIV/AIDS.

This past July in Barcelona, MTV staged Staying Alive: A Global Forum on HIV/AIDs as a launching pad for a global AIDS awareness and pre-



vention campaign in conjunction with the Kaiser Family Foundation and the Youth Net Program of Family Health International. On Dec. I, World AIDS Day, MTV channels worldwide debuted a 90-minute commercial-free Slaving Alive concert special filmed in Seattle and Cape Town, South Africa, one of the epicenters of the world AIDS epidemic.

This past year has brought other honors for Roedy and MTV International. In June, the MTV International executive received the Award for Rusiness Excellence from the Global Business Council on HIV/AIDS and the International AIDS Trust. On the husiness side. MTV Networks Asia, under president Frank Brown, received four awards, including Cable & Satellite Channel of the Year, on Dec. 4 at the Asian Television Awards in

Singapore.
Roedy says that, despite
the global economic downturn, MTV's targeted proContinued on page 28

# We're not rock stars. We're lawyers.

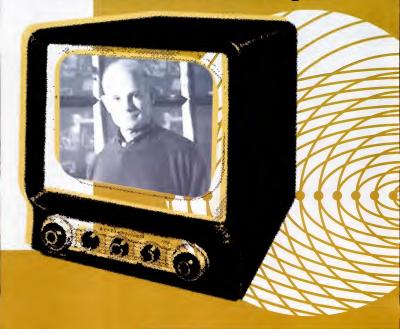
- > Label Formations
- > Digital Distribution
- > Music Publishing
- > Entertainment Industry Contracts
- > Complex Rights Agreements
- > Label and Catalog Acquisitions
- > Joint Ventures and Licensing
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- > Copyright and Trademark Matters
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## KMZ Rosenman

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# MTVs William H. Roedy Midems "Person of the year"





**Congratulations** and stay tuned!

#### BILL ROEDY Continued from page 26

gramming and distribution make it attractive as a more cost-effective vehicle for advertisers MTV International has continued its strategy of expanding globally while emphasizing locally focused programming, "It's all about localization," he says. MTV International is comprised of MTV Asia. MTV Australia, MTV Brasil, MTV Europe, MTV Latin America and MTV Russia.

And, while MTV Networks has grown to include non-music-related channels, its connection to the music industry gathered at MIDEM remains central to its business purpose, says Roedy. "I know we have a lot of channels around the world that do a lot of non-music programming," he says. "But, make no mistake about it. music is our passion. It really is our focus, particularly internationally. It's the center to everything we do."

#### XAVIER ROY Continued from page 23

As MIDEM grew throughout the years, the company began to garner interest from larger organizations, culminating in its acquisition 14 years ago. "In 1989, we were acquired by Reed

that Reed MIDEM markets are considered integral parts of the industries they serve," he continues. "We are real partners to the professionals who attend and support our shows. Many companies tell us that the role our markets play in the development of their businesses is

We really felt like pioneers in the industries we worked in, and we often struggled to keep the company

going in those early days."

Exhibition Companies, which is when I also became president of the newly named Reed MIDEM Organization," says Roy.

#### MAJOR ACHIEVEMENTS

MADIR ACHIEVEMENTS
LOoking back on his tenure at
Reed MIDEM, Roy says, "My
most important achievement—
and the one of which I am the
proudest—is to have created a
team of motivated, dynamic,
intelligent and creative individuals that would follow me to the
end of the earth and to have
established a real Reed MIDEM
working culture.

"Another major achievement of which I am also very proud is absolutely essential to them."
Roy's leadership helped take the MIDEM organization from a relatively small French company through a significant takeover and subsequent dramatic growth. He helped the company take full advantage of being part of a bigger interna-

tional entity, increasing the size

of the business several times. Recounting the period where the group enjoyed its fastest expansion, Roy says, "[When we were] acquired by Reed Exhibition Companies [REC], we had only three shows: MIDEM, MIFTV and MIPCOM [for film and television syndication] and

were on the point of launching our property show, MIPIM. I remember this period as being very exciting and also very challenging, as the takeover took place right in the middle of

"It was after we became part of REC that Reed MIDEM experienced the most spectacular growth in our existing markets and the launch of new shows MIPIM, MAPIC [retail real estate], MILLA (interactive software), MIPCOM Junior, MIPCOM Junior MIPCOM Junior

Chlorumatery, these latter (Asian and Latin) shows were put on hold due to economic problems that were affecting these regions at the time." Under Roy's leadership, a number of Reed MIDEM's

Under Roy's leadership, a number of Reed MIDEM's events have now grown to sure the largest exhibitions and conferences in the world, he notes "Five of our Reed MIDEM shows figure among the Reed Exhibition to p35, out of 150 shows organized throughout the world each pear." MIFCOM, in world each pear. MIFCOM, in World each pear. MIFCOM, in William MIDEM, 18th; and MAPIC, 33nd, he says. "During the 14 years of my presidency, the new business we have created represents 40% of Reed MIDEM's yearshy profit.

#### MOVING FORWARD

folio

As for his future hopes for Reed MIDEM, Roy believes evolution is key and that purchasing other successful events could be a route to expansion. "We need to kepe developing our markets and finding new concepts," Roy says. "There are several opportunities for creating new shows in the Reed MIDEM format. I think there is also sope for buying existing shows that would compliment our product port-

Hinting at his personal business priorities, Roy says, "It is essential to maintain excellent client contact and to anticipate their needs in order to ensure the best return on investment. We need to create a sophisticated client culture, which is something we have always done instinctively, while our competitors have reacted more scientifically.

Having worked closely with Paul Zilb, Roy says he is confident that Reed MIDEM is on the right track. "Paul is the perfect person to be my successor," he enthuses. "He has all the qualities of a manager and marketing professional together with an international vision and experience. The alchemy between us was immediate, and we have enjoyed a very smooth transition period."

As for his personal future, Roy does not intend to disap-

# **BILL ROEDY**

MIDEM PERSON OF THE YEAR 2003

MANY CONGRATULATIONS FROM JIVE RECORDS AND ITS ARTISTS



"I trusted in my intuition and my flair for the business and succeeded in making my personal mark on the industry."

Internationally, these markets are leaders in their respective industries."

Asked what he considers his greatest challenges were, Roy responds, "First of all, to create team spirt while growing the business and launching new markets. But also to create an environment where development, growth, creativity and client care were priorities—perhaps to the detriment of establishing rigorous internal procedures, which today are indispensable. "I trusted in my intuition and

my flair for the business and succeeded in making my personal mark on the industry," he continues.

"Further challenges were taking over as president from the founder of MIDEM and the period when we became part of a multinational group," he notes, "whereas previously, MIDEM was an independent French company with a real family feel."

pear from the scene. "I am turning a page in my life with Reed MIDEM but not closing the book entirely," he says. "At the request of Reed Exhibitions, I will be present part-time during the next year when I will use the time to assist Paul Zilk and our 245 employees to continue to improve business. "The extra free time I have will be dedicated to my passions for travel and photography and to making new contacts and experiencing different cultures around the world. Justifiably proud of the way

he has helped Reed MIDEM grow and develop partnerships with its clients such as the music industry, Roy says that the corporate culture and atmosphere he sought to nurture was key to his company's success. "One colleague said to with the company's success." One colleague said to with the company's success. "One colleague said to with the colleague said to with the colleague said to such a feet and the said with the colleague said to such a feet and the said with the colleague said to said the said the said with the colleague said the sai



# Global Vision

Congratulations Bill on your pioneering achievements





# PLACE TO MEET Continued from page 23 "still the ultimate meeting

M I

point" internationally for senior music executives. "I expect to exchange opinions with a lot of colleagues from other countries on issues that are hecoming common to us all." says the chairman/CEO of Peermusic. "I chair the ICMP [International Confederation of Music Publishersl, and we'll have meetings there and have a wonderful opportunity to get their views and talk about coordinating industry responses to these big icense Famous Music Publishing

Companies chairman/CEO Irwin Z. Robinson also speaks of the chance afforded by MIDEM to team with other publishers in dealing with common concerns. "There are all kinds of things going on there, in terms of the lobbying that's done to get protective measures concerning the Internet," notes Robinson. There are also the individual countries that have already made combined mechanical and performance licenses, which we haven't been able to do here for the Internet because of anti-trust problems. So, there are a lot of

things you can learn at MIDEM that you can't learn simply by reading. You've got to mingle with people from societies that are all there—and that's why I so. Letrainly don't expect to

pick up any foreign rights. Indeed, Carlin America chairman/CEO Freddy Bienstock says he hasn't picked up anything or placed anything in MIDEM in the last few years. Business at MIDEM, the long-time indie publishing attendee observes, has changed a lot. "For years, we used to do a lot of business there, but, in the last few years, we only go for public relations and to see our competitors and maybe make a deal or two," says Bienstock, who, for many years, had an office and a stand at MIDEM but has long since discontinued the practice. "If I do get anything out of (MIDEM). it's an unexpected bonus." Robinson also discerns

changes in the MIDEM business climate. "It used to be a place

where people came with bundles of deals to make, and that's 95% gone," he says. "You might ask, why do I go? And the real reason is because the European Union is 60%-10-65% of the

world market

But Peer cites MIDEM's continuing usefulness as a "gathering point" for independent publishers—though he also sees differences in how the contemporary MIDEM business works. One thing we've noticed is that there are fewer situations where independents are placing sub-publishing rights on a country-by-country, singleterritory basis," says Peer. "People are lonking to make unified deals with an international publisher such as ourselves, because of the ease of dealing with a central organization. Of course, one aspect of

MIDEM continues to attract publishers old and new. "I hear the food's pretty good," proclaims Sigman.

#### INT'L PUBLISHERS Continued from page 24

and efficiently, or to meet new people, to discuss current partnerships and form new ones. I have several appointments to speak about new international agreements. We're seeking partners for Sharko, a Belgian singerconceritor who is on the independent label Bang in Belgium, distributed worldwide by Wagram. We want to make a few contacts for Agoria's album, which will be released in February on Pias in France and the U.K. And we're exploring everything related to the catalog sung by Edith Piaf; next year we will be celebrating the 40th anniversary of her death. There are related projects that are now being developed all around the world

SEEMSA (Web sife under development) Carlos Pérez Cancio, president E-mail: cpcancio@seemsa.com Priorities: "We do not acquire music publishing rights as we are original publishers not sub-publishers. We offer contemporary Spanish symphonic repertoire and product from our own label. Enjec Discos, such as classical guitarists Gabriel Esterellas and Agústin Maruri. We also have a wealth of Cuban music from the famous 'Guajira Guantanamera' to contemporary salsa. I had deals with prerevnlutionary Cuba through a Cuban label, Musicabana, and carried on after the 1959 revolution with Egrem. In fact, I acquired the rights to 'Guaiira Guan-

tanamera' in 1960, and there are

now more than 500 versions

recorded."

#### ITALY C.A.M. www.CamOriginalSoundtracks.com www.CamJazz.com

Francesca Campi, president E-mail: info@CamOriginal-Soundtracks com infn@Camlazz.com Priorities: "As a music publisher, we're going there more with a view to licensing out, although f can say that we've been to every MIDEM since its inception, as it's a great event for meeting new people, networking and, above all, having lunch with old friends in the business. We're also hoping to license out our jazz and soundtrack catalogs and find distributors in those territories where we're not yet represented. We're

also looking for takers for our

new jazz compilation, Far Out, which will launch at MIDEM

#### SWEDEN GAZELL MUSIC www.gazell.nei Eva Karman, co-MD

E-mail: eva karman@gazell.net Priorities: 'Cazell Music, which was founded on Jan. 1, 1993, has become one of the leading independent music publishers in Scandinavia, representing a large number of leading international publishers. We re-seeking feed and publishers. We re-seeking feed publishers we re-seeking feedniores for Damond Dogs. The more seeking feedting of the company of the comtraction of the company of the publishers were the company of the Mill December of the company of the Mill December of the company of the publishers. We reperted the company of the comtraction of the company of the comtraction of the company of the company of the company of the comtraction of the company of the comtraction of the

This report was compiled by Japan bureau chief Steve McClure and correspondents David Stark in the U.K., Ellie Weinert in Germany, Howell Llewellyn in Spain, Mark Worden in Italy and Jeffrey de Hart in Sweden.

# You are always the best. Once more I would like to emphasize that "Music brings people together" and you are definitively an inspiration for having done so to many people. Well deserved. Love,

Dear Bill.

Pino

of the sone that started it all Rock Around The Clock Now the new song is HP HOP

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The Comet M.C.

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If you know where it is, you know where it's at.

# SUNSET MARQUIS

# **Miller Looks Beyond Music**

Attorney Helps Artists Find Business Ventures Outside Of The Industry

A growing number of R&R/hin-hon artists are parlaying their popularity into non-music arenas. UPN recently announced a TV-show development deal with Eve. while Nelly became the first hin-hon artist to don a white mustache for the "Got Milk?" campaign.

Entertainment attorney Darrell D. Miller encourages artists to create business opportunities beyond their music careers. Recently elected to the executive committee of the Academy of Television Arts and Sciences, the Los Angeles-based jurist is managing partner of Miller & Pliakas and practices transactional law with an emphasis on the film, music, and TV industries. Among his clients are Master P. DMX. Out-Kast's Andre, Kurupt, and Lil' Romeo.

#### What is transactional law?

Drafting and negotiating contracts. resolving disputes over contract issues. landl organizing and structuring coproduction deals and various other business ventures. With the burdeoning integration of music, television, and film, there has become a whole new way in which deals are being made and synergies are developed.

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WORK IT



With major labels at a crossroads and being challenged by the Internet. among other things, artists should seek a way to move beyond solely relying on revenue generated from their

recording agreements. There are not enough lartists and executives looking beyond their limited sphere of entertainment. Artists are missing out on potential success if they

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do not explore the possibilities to create new opportunities and revenue streams based on their brand. I'm about the business of entertainment That comes from wanting to explore and challenge artists to understand what's behind the scenes

#### What must an artist bring to the table to be a considered a viable

cross-promotion candidate? Cross-promotion doesn't work for every artist. However, if you can see that a certain artist has mass anneal and attracts certain demos li.e.. known as "general market"], then cross-promotion opportunities should he checked out. You need to look at the notential audience and then determine if the artist is selling a largeenough amount of records both in the domestic and foreign markets.

What was your first such deal? Among my earliest clients was actress Kim Fields, who is now one of the handful of black female directors in the Director's Guild of America. In music, Master P hired me to help him cross-promote his film business into mainstream Hollywood film and television, resulting in projects for him and son Lil' Romeo. including a show with Nickelodeon movies [the forthcoming Honey], and the P Miller and Lil' Romeo

#### clothing lines through Mervyn's. What is the easiest thing about putting together such deals?

The easiest is realizing the leverage you have once an artist gains success with another venture. A good example is Will Smith. He went from a rapper to a television star to a motion-picture star who commands over \$20 million ner nicture.

#### And the hardest?

The hardest thing is changing perceptions about what an artist can do. You are constantly breaking down barriers and climbing mountains, as companies and artists might not see eve to eye on what can be accomplished.

### How is the economic climate af-

fecting cross-promotion projects? When it comes to urban music artists and the potential for these artists to cross-promote themselves in the changing entertainment industry. I'm an eternal optimist. I work in a wonderful business where the potential to excel in various areas of entertainment could make an artist practically recession-proof. I believe urban music's continued dominance on the mainstream charts and sales will continue and create all kinds of leverage and synergistic opportunities through film, television, clothing, and merchandising: product endorsements: literary works: and beyond GAIL MITCHELL

# Rhythm. Rap. by Gall Mite and The Blues

INDUSTRY BRIFFS: It's not even one month old, but 2003 is shaping up to be a pivotal year. Following word that NBC president/COO Andrew Lack will succeed Thomas Mottola as chairman/CEO of Sony Music Entertainment (see story, page 1) comes news of Jermaine Dupri's So So Def joining the Arista fold (see story, page 3).
Plus. Radio One and Comcast are launching a yet-unnamed cable net-

work to rival BET (see story, page 6) In other industry activity: ABC Radio Networks personality Tom Joyner and veteran network executive David Kantor have established Reach Media, A multimedia company targeting African-Americans through radio, TV, event production, and the Internet, Reach is 10%owned by ABC Radio Networks in a deal that runs through 2009. As part of that agreement. ABC Radio Networks will handle sales representation for Reach ventures in a nackade said to represent \$200 million in

advertising and sponsorships. Working with majority owner/ chairnerson lowner and vice chairnerson/CEO Kantor is president/COO Oscar Joyner (Tom's son), Initial Reach plans include additional radio offerings to join centerpiece The Tom Jouner Morning Show, TV/film projects, and a major African-American entertainment event due later this year. The Dallas-based entity may be reached at 972-448-3342.

Producer/songwriter Reggie Lucas (Roberta Flack, Madonna) heads the music division of newly established Quintacom. The New York-based concern-founded by Lucas and three other media/entertainment execs including former Newsweek publisher Carolyn Wall-will specialize in music (new and veteran talent), film, and TV development as well as media partnerships, alliances, and distribution partnerships; the

contact number is 212-255-1007. Hidden Beach artist Jill Scott is the national chairperson for the Coca-Cola Apollo Theater Academy, a threewear music-business educational program created by the Apollo Theater Foundation and Coca-Cola, which has given \$1 million to the project. Comprising one-day career seminars staged at select middle and high schools in the New York tri-state area, the academy's first seminar takes place Wednesday (22) at Union City, N.J.'s Emerson High, sponsored by Universal Records; Hidden Beach will host the next session Feb. 27 at Harlem. N.Y.'s Thurgood Marshall Academy, A Feb. 26 press conference is set at the Apollo (apollotheateracademy.com).

ON THE RECORD: Celebrating its 10th anniversary, Putumayo World Music kicks off 2003 with the Tuesday (21) release of Global Soul, an international compilation of R&B/soul/hiphon that includes cuts by 1 Giant Lean with Speech and Nench Cherry, Joy Denalane, and Dee Dee Bridsewater's daughter China . . . Blu Cantrell's sonhomore Arista album, Bitteraneet (Billboard, Jan. 18), has a new release date to be announced soon.

SCREEN SCENE: The 17th annual Soul Train Awards will be telecast live this year March 1 from the Pasadena Civic Auditorium.

R&B TROOPER: From being in a boy band to writing and producing for one Steve Russell knows a thing or two about crafting a hit. Formerly of the late-'80s R&B group Troop ("Spread My Wings"), Russell became interested in producing while working with Troop producer Chuckii Booker.



Russell later caught the ear of Epic executive VP of A&R and urban music Dave McPherson after placing a song with an MCA group, "I got 'I Wonder Why' placed with Jersey Avenue." Russell says. "Then Dave told me he needed stuff for a new group, so I wrote [B2K's] 'Gots Ta Be' with a couple of buddies of mine, Harvey Mason Jr. and Mishke."

In addition to writing for teen acts 3LW, 702, TG4, and Jhene, Russell also co-wrote/co-produced the more mature Amel Larrieux/Glenn Lewis duet "What's Come Over Me?" While Russell plans to eventually record a solo set, he is currently content behind the boards, "I want to be respected as a writer/producer first. This is like having a dream come true twice. It's exciting to be in another generation and still be accepted."

Additional reporting by Rashaun Hall in Nan York

#### Billboard TOP R&B/HIP-HOP ALBUMS LASTWER WS ADD Sales data compiled from a national subset Nielsen ARTIST NT & NUMBER/DISTRIBUTING LABEL IMPRINT & NUMBER/DISTRIBUTING LABER NUMBER 1 4 Weeks At Number 1 50 54 60 51 58 62 FIELD MOB MEATINET HERETE From The Roots To The Toots ECAMBET COMPANIE I Care 4 U Ghemo Heisman WC DEF JAM FREST-YOUNG TO SKYRIN NAS & N. WILCOLMBA BIEF CHI (LIN 16/18 IN TRICK DADDY . SUP-A-SUCCALARTIC SIMPLYS (2.36 LAS 2 Ged's See 51 38 Thug Holiday NIVEA JNC CONCOMEA OF SECURIC (N) Under Construction 47 45 Nivee 43 MISSY ELLIOTT A THE COLD MAND PLECTRA SIDE; THE PLENT REP 2 JA RULE A MARGE INC. 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8 2	29	GOSSIP FOLKS Missy Missemessor Elliott Festuring Ladacris C	18	69	54	54	MA, I DON'T LOVE HER O Clipse Feetuning Faith Events	i
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6 1	15	LOSE YOURSELF O Enions ©	4	71	61	56		
1 2			21		72	72	CHEFT & COVENIX SERRES, LOPIZA MCC.OLD FAMILIAS)	
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3 3	33	NO LETTING GO O Wayne Worder	33	24	75	75	I CAN SAME SAME SAME SAME SAME SAME SAME SAME	
8 5	1	WHAT HAPPENED TO THAT BOY Boby Featuring Clipses	34	85	80	81	MORE THAN A WOMAN O Angie Stone & Joe	
5 2	77	DON'T MESS WITH MY MAN O Niver Featuring Brice & Breedoe Cesey ©	25	24	58	61	WAYE UP Shade Shalet Contrains Note Date & Wayne C C	-
13 4		TELL ME (WHAT'S GOIN' ON) Smiles & Southering ©	36	37	87	94	NEVER SCARED O Bosecrusher And His ledustry Friends	
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6 4	8	GUESS WHAT Syleens Johnson ♥	44	95	95	-1	SINGLE FOR THE REST OF MY LIFE O loyes	,
4 3	6	CTINGY Cinerios	7	94	79	66	THIS IS MY PARTY O Enhanced	
7 3		ROCK THE PARTY O Begins 9	28	97	111	82	LET ME LIVE O Trank Featuring Mannin Fresh & Jazze Pho	_
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12 3	15	THUG LOVIN' O  Ja Rule Featuring Sabby Brown C	10	864	***		FOLS MARKET IN A LITHOUGH A.	

# Words &Deeds

BIG OOMP GOES NATIONAL: For years. Big Oomn Records has been a major force in Atlanta and the South. Now it looks like the rest of the nation will get to hear what all the hoopla is about. The label's premier artist, 18-year-old Baby D, has just signed a multimillion-dollar deal with Epic Records to release his third album, which will be his first for a major label.



Baby D's current Big Oomp CD. Babu D: AKA Little Chopper. has sold an impressive 70,000 units since its September 2002 release. The Epic project, which primarily comprises new material. is due in June.

Label CEO Big Oomp, who says majors have been courting his artists since 1998, decided to take a major-label deal after all these years because bootleggers are putting a serious dent in sales.

"We're an independent label that does very well," Big Oomp says. "But right now the bootlegging has gotten so bad [that] it's really killing the independent world. To spend your money, do all the promotion to get your artist out there . . you can do all that work. But at the end of the day, there's no money. The reason we went on and took a deal is because there's no way to win independently right now. If we can't keep growing independently, we might as well jump into the system and take a chance on what they can do for us." Oomp says one of his biggest con-

cerns about signing with a major was "making sure I got a lot of savso over the promotion and production ends. New York will take an artist from the South that it doesn't understand, throw him out there, and nobody will pick up on him. Then it's a done deal." Baby D is not at all concerned

about making the transition from

Southern artist to national artist. "Right now the South is blowing up, from Lil Jon to Pastor Troy to T.I. to Archie," he says. "The South is being looked at as the new thing for 2003 and the next four or five years. Right now I feel like I'm a part of the new revolution, so I'm happy. I'm not looking at it as a change, I'm looking at it as bringing something new to the table."

BIG CAT ON THE PROWL: Another ATL label looking to make major moves-but without a major label-is the ever-present Big Cat Records. The Compendia-distributed label is currently working its new artist P.B.T., a rapper from Starkville, Miss.

"I was raised on blues: Bobby Blue Bland, Tyrone Davis, Sam Cooke," says the artist, whose name is an acronym for "prayer, belief, and trust." "Lyrically, I'm talking about things that go on in life . . . I want my mama to listen to it and my grandmama to listen to it '

P.B.T.'s CD, Pimpin' My Pen, drops in March. Lead single "Act a Fool Wit It" features appearances by Rasheeda and 404 Soldiers Guests also include Jagged Edge and reggae star Buju Banton, whose Gargamel label is distributed by Big Cat. For more information on Big Cat Records, visit bigcatrecords.net.

FAZERADIO: Check out Hard Hittin' Harry's new mix show, Pulse, on fazeradio.com, a site featuring underground and mainstream hiphop. Shows are updated weekly and are totally commercial-free. In addition to the Brooklyn, N.Y .based Harry, the site features Black Assasun from Atlanta, DJ Graffiti from Detroit, and the monthly Therapy show with DJ Psychology. For more info, contact Erika Wal lace at erika@fazeradio.com.

RAPPING UP THE GRAMMYS: Promi nent rappers Nelly and Eminem are among those nominated for the highly coveted record of the year (Nelly's "Dilemma" and Eminem's "Without Me") and album of the year (Nellyville and The Eminem Show. respectively) awards. Congratulations to both men, who are also in the running for best rap album. And congratulations and good luck to all the nominees

Rhonda Baraka may be reached at rb3506@aol.com.

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ū	2	Bamp, Bamp, Bamp		23	Toltra' To Ma	Ε	57	Deep
	1	Love DI My Lite (As Des Ta Hip Hop)		26	I Cara 4 U	93	-	Beautiful
4	12	Ignation	29	19	When The Lost Time	34	66	All I Need
	4	Air Force Ones	50	32	Come Close To Ma	15	55	B R Right
6	6	I Shoald Ba	16	31	One Of Those Cays	36	=	Hell Yeah
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	7	Fabulous JANSA DA SAME DANS MAJAMANT MOS.	23	29	React Inc. Street Water 10	90	59	Pimp Jaica
	3	Work It	13	48	What Reppened To That Boy	59	58	What We Do
10	13	Mesmerize	15	35	Don't Mass With My Man	50	67	Cot Damn
	В	destchange	16	48	Tall Ma (What's Goin' Dn)	61	63	The Morning Alter
	9	Thegz Mansion	92	51	Cry Ma A Rever	62	61	Break Yea Off
13	18	Mada You Look	38	38	He le	6.3	69	Imagine That
14	11	Weakste	32	42	Emotional Rollercoaster	54	64	This Very Moment
	10	13 Bonnie & Clyde	40	41	Realest Niggaz	45	\$3	Janey From The Bloch
īδ	16	Paradise	93	46	Guess What	14	71	Taka You Home
17	18	Make It Clap	42	44	They Heliday	57	50	From The Charuch To De Palace
18	28	All I Have	13	36	Baby ADMAN MARKETING APPROVED	No.	70	Choppa Style
	14	Lose Yoursall	14	37	Oilemna	5.9	=	X Gan' Give It To Yo
jo.	27	Gossip Folks	45	33	Stingy GAMMAN AND	70	-	That Girl
21	24	On That.	66	40	Rock The Party	×	62	Ma. I Doa't Lova Har
2	17	Liv U Better	47	43	Hit The Freeway	72	75	8 Mila swaw gwarwynescom
G.	28	How You Geona Act Liha That	18	39	Theg Lovin'	73	72	Maltiply spert countriess
	100	The second secon	-		Progue been bosed groups are not been been been been been been been bee		┡-	Cel Concovery

 Records with the predect impressors increase. © 2003, VNU Birsin nees Media, Inc., All rights reserved. Compiled from a retrieval sample of angles.

7 days a week. Songs tanked by gross expressions, computed by cross-reference.

Sich Of Being Lonely

# IS HOT DOD/LID HOD SINGLES SALES

100	LAST WITH	TITLE ARTIST (MINISTERPOMOTION LABEL)	STAN SHIP	LAST WEEK	TITLE ARTIST SMININT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TILE AND THE PROPERTY LAND
1	1	Ignition to make a f	618	28	Ahhii Beell Ahhii	81	57	No Letting Go
2	-	Everybody	m	22	Jessy From The Block	12	70	Brack You Off
	4	Faalin' You SELECTION OF THE SELECTION O	24	10	Heatseaker	52	55	Can I
	2	This is My Party	100	23	Paradisa ILCOO, JRAT AMENG DEL JUMISLANDO	16	٥S	Blue Jeans
5	35	Auld Long Syse (Freedom Mix)	30	19	Ma, I Con't Love Her	3.5	74	Liha I Love Yea
6	56	Gossip Folks	10	32	What We Go	30	71	Das Of Those Days
7	7	Thag Lody	122	27	Throw Up	97	72	Breatha Brickston deconguesta
8	8	Osece With Me	33	16	Hara And Now (Full Circle)	58	F	Hey Saxy Lady
	3	Maha It Clap	34	36	It Just Happened	199	47	Big Popps/Wareing
	6	Geogsta Lovia	25	14	Truly Yours	40	48	Hovi Baby
11	34	Do That	16	43	Grindia'	- 61	7\$	Love Of My Life (An Ode To Hip Hop
12	20	Work It	37	24	Play Wit It	42	48	Full Moon
	15	Gimma The Light (Remix)	38	30	'83 Bonnia & Clyde	6.3	1	Move B***h (Vinyl)
	5	Faithful To	39	26	Ron 4 Un	64	1	Buying Oat The Bar
	18	Oilemma/Air Force Onea	63	=	X Gon' Give It To Ye	48	S1	8 R Right
	9	Macmeriza A BUZ FOR ADART MUTDET FOR DET JAMES MO	41	13	Shady SC F (SO)THANNATO	100	46	Mr. Baller
	11	Star	112	60	Shills	17	58	Take You Home
18	39	Just Like You	-1	44	From The Cheeseh To On Palace	50	1-1	All I Need not you common structure or
	12	Oon't Mess With My Man	64	63	Girl Talk	8/9	1-1	Nothins Free/I Don't Give A 1948/4
Ε	31	Focus CO NODEN OFFICE ANNUARD	45	38	Thug Lovin'	26	1	Nothin'
	25	Rech The Party	46	49	Come Close To Me	1/1	73	I Want A Girl Liba You
2	40	Hit The Freeway	42	61	Never Scared	. 22	-	Crush Tonight
	21	React Honor Hall Montes up	48	\$4	Losa Yoursell	12	67	Baby CONTERNATION
	17	Virginity	4.9	-	Love tz	M	29	When The Lost Time

■ Records with the greatest sales gains, < 2003, VNU Business Media, loc, and Niersen SoundScan, loc Air rights reserved. Compiled by Neisen SoundScan from a national subset gainet of con-

Bump, Bump, Bump

BILLBOARD JANUARY 25, 2003

35

SAN JUAN, Puerto Rico-The new year seems to have brought great hopes for injecting new energy into the rock en español genre in the U.S. marketplace, with an unexpected stream of signings by major record labels

Five Puerto Rican bands have been picked up by majors in the past couple of months, Sony Discos and EMI Latin have made the most inroads, with two signings each. While the former signed 11-year-old ska-pop band Skapulario and pop-rock group Puerto Raices, the latter acquired licenses for party ensemble Algarete and pop-rock crew Orbe Azul from local management/production company Gogo Music (Billboard, Jan. 18). In addition, Universal Music Mexico signed alt-pop quintet Circo, with commitment from its U.S. label, Universal Music Latino (Rillhoard Nov 9 2002)

EMI Latin USA president/CEO Jorge Pino acknowledges, "Labels have to renovate themselves. Since tropical music has lost so much ternitory, we are focusing more on alternative music

The groundwork for these events was laid in earnest last summer. when Universal Music Latino signed another Puerto Rican act, pop-rock duo Vivanativa, while Warner Music Latina signed Miami-based alt-pop

gang Volumen Cero.

The number of signings has surprised rock en español experts. This music genre has historically been underdeveloped, and the Latin divisions of major labels traditionally have not had enough staff or funding to dedicate to it. This, in addition to a longstanding reluctance to develop U.S.-

Signings **Boost Fortunes** Of Rock **En Español** 



with product coming only from labels' regional offices, typically those in countries with a longer history of rock en español, such as Mexico or Argentina. Furthermore, most of the signings took place immediately after Puerto Rico's only station dedicated solely to rock en español-WCOM (Cosmos 94), owned by Spanish Broadcasting Systems-changed to become top 40 hased bands, has left the marketplace station Onda 94 last October.

Despite this, with the exception of Volumen Cero, all the signings took place in Puerto Rico. By industry standards, this would have been more likely to occur in Los Angeles, which has long been considered the U.S. capital of rock en español Universal Music Latino alternative product marketing manager Elena Rodrigo says, "Bands in Puerto Rico have a devoted audience. Bands like Vivanativa are rock stars [there]. But in the U.S., in most of the cities with established bands. that doesn't hannen."

Skapulario singer/songwriter David Ramos says, "Here we have, all year long, an enormous group of people showing their talent around the island. It was a matter of time before major labels found out."

Labels' interest in rock en español may indicate a willingness to take a new approach to business by looking into other music ventures. Companies will no doubt also take into consideration how independent bands market themselves: by touring hard and implementing streetmarketing strategies.

"The big push from this genre comes from playing live constantly," Pino says. "It is about word-of-mouth, live shows, and the people that go to them. The secret of bands like Algarete is that they have a following. Whether they get airplay or not, they are going to keep on working and selling. And if they sell [in Puerto Rico]. there has to be a market in New York Miami, and Los Angeles.

Albums by Puerto Raices and Algarete are scheduled for release in February; a disc by Skapulario will hit shelves in April, Albums by Circo and Orbe Azul are expected in the summer.

# Latin

# Notas

AGUILAR TO UNIVISION: Pepe Aguilar's signing with Univision Records (Rillboard Bulletin, Jan. 14) marks the label's first deal with a major artist since its launch.



Grammy Award winner Aguilar.

whose recording career spans 12

years, terminated his contractual

agreement with Musart/Balboa and

said he was hoping for "a fresh

breath of air and a new beginning."

term relationship with the multi-

album deal and plans to release

the first studio set in March.

Although Univision's Fonovisa

label boasts a roster that includes

such major regional Mexican acts

as Los Tigres del Norte, Banda el

Recodo, and pop/grupero icon

Marco Antonio Solis, these acts

will not be in direct competition

for resources with Aguilar. "That's

the beauty of having two separate

labels," says José Béhar, presi-dent/CEO of Univision Music

Group, who has been courting

Aguilar since attending one of his

concerts last September at the

No details were given on the

terms of the deal, but it was des-

cribed as "lucrative" for both par-

ties Conversations are also under

way regarding a publishing deal

with Aguilar. Last year, Musart

renewed its contract with its other

major star, Joan Sebastian.

Hollywood Bowl.

Univision is hoping for a long-

WMA MOVE: In April, the William Morris Agency (WMA) will open a full-service office in Miami. The office will be headed by WMA senior VP Raul Mateu, who will relocate to Miami from New York

Cuba and Miguel Angel Guzmán

from the Dominican Republic were

Sony Discos, which partnered

with Telemundo for the venture.

released in late December a Protag-

onistas de la Música album featur-

ing the 14 contestants singing one

track each, plus a bonus track featuring Jaci Velásquez and Pablo

Portillo. This issue, the disc is the

Pacesetter on the Billboard Top

Latin Albums chart, jumping from

No. 52 to No. 24. A second CD fea-

turing the show's finalists, The Best

of Protagonistas de la Música, will

be released Feb. 25, Higuera and

Guzmán will begin recording solo

albums and plan to release them in

voted the winners

Two other agents will transfer to Miami, including Michel Vega, who will focus primarily on musical clients. The agency is expected to add one other staffer, who will concentrate on sponsorships and other commercial ventures

WMA's move to Miami is directly related to the agency's growing interest in the Latin entertainment industry, including music, much of which is based out of Miami

"Our Miami operation will allow us to better serve our clients in Spanish, English, or in both languages," Mateu says, "It will also allow us to be a bridge between networks and production companies in Latin America who are looking for business opportunities in the U.S. and for companies here who want to expand their operations south of the border.

In addition, WMA plans to step up its already strong presence in the Latin music market, and its Miami locale should open up new possibilities for artist exposure in TV and film. As well as working major acts, the agency has also been developing newer acts, using touring as a tool

The new WMA offices will be located at 119 Washington Ave. in Miami Beach. The last time the company opened new offices was in 1973, when it opened its doors in Nashville to serve the country music industry. Other WMA offices are located in New York; Beverly Hills, Calif.; and London.

## **RIAA Latin Certifications For December**

Following are the December Recordina Industry Assn. of America certifications of Latin album shipments:

MULTI-PLATINUM ALBUMS Selena, All Mu Hits: Todas Mis Exitos EMI Latin 600 000

Selena, Entre a Mi Mundo, EMI Latin, 600,000.

Selena, Anthology, EMI Latin,

Mana, Revolution de Amor, Warner Music Latina, 400,000,

PLATINUM ALBUMS (200,000 units) Selena, Anthology, EMI Latin, her

Selena, All My Hits: Todos Mis Exitos, EMI Latin, her seventh.

Selena, Entre a Mi Mundo, EMI Latin, her eighth. Selena, Siempre Selena, EMI

Latin, her ninth. Selena, All My Hits: Todos Mis Exitos, Vol. 2, EMI Latin, her 10th,

Shakira, Grandes Exitos, Sony Dis-

cos, her third. Victor Manuelle, A Pesar de Todo, Sony Discos, his third.

Victor Manuelle, Victor Manuelle, Sony Discos, his fourth.

Alejandro Fernandez, Muy Dentro de Mi Corazon, Sony Discos, his Alejandro Fernandez, Mi Verdad,

Some Discos, his fifth, Gerardo Reyes, Mexicanismo, Sony Discos, his first.

Mana, Revolution de Amor, Warner Music Latina, its fourth,

Luis Miguel, Mis Boleros Favoritos. Warner Music Latina, his third,

GOLD ALBUMS (100,000 units) Selena, Anthology, EMI Latin, her

Selena, All My Hits: Todos Mis Exitos, EMI Latin, her eighth.

Selena, Entre a Mi Mundo, EMI Latin, her ninth. Selena, Siempre Selena, EMI

Latin, her 10th. Selena. All My Hits: Todos Mis Exitos, Fol. 2, EMI Latin, her 11th. Shakira, Grandes Exitos, Sony Dis

cos, her third. Los Razos de Sacramento, Dandole Vuelo a la Hilacha, BMG U.S. Jaguares, El Primer Instinto, BMG S. Latin, their first.

Grupo Control, Fuera de Control, EMI Latin, its second,

Banda Arkangel R-15, Estos Si Son Corridos, Sony Discos, its first. Victor Manuelle, A Pesar de Todo,

Sony Discos, his fourth. Victor Manuelle, Victor Manuelle, Sony Discos, his fifth. Ruben Blades, Amor y Control,

Sony Discos, his second. Ruben Blades, Caminando, Sony Discos, his third.

Alejandro Fernandez, Muy Dentro de Mi Corazon, Sony Discos, his fourth. Alejandro Fernandez, Mi Verdad,

Sony Discos, his fifth. Gerardo Reves, Mexicanismo. Sony Discos, his first.

Mana, Revolution de Amor, Warner Music Latina, its fourth, Luis Miguel, Mis Boleros Favoritos, Warner Music Latina, his third,

Olga Tañón, Sobrevivir, Warner Music Latina, her fourth, Ricardo Montaner, Suma, Warner

Music Latina, his fourth.

PRIZE PROTAGONISTS: Telemundo talent search/reality show Protagonistas de la Música (Music Protagonists) ended Jan. 15 after a 14week run. Barbara Higuera from

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# DANCE/ELECTRONIC



STYLE COUNCIL: On Valentine's Day, popular clothing company 2(x)ist. which specializes in men's underwear and denim jeans, debuts its first TV commercial on MTV. Through the years, 2(x)ist has created an incredibly fashion-forward, sophisticated, and sensual brand.

So it should come as no surprise that the firm would want the musical landscape for its first TV ad to wholly reflect this. Enter the incredibly cool electronic jam "Automatic Lover" by Jay-Jay Johanson, the second BMG Sweden act (Alcazar being the first) to be snagged for U.S. consumption by E-Magine Entertainment.

Produced by Urban Myth Media in New York and directed by Myth cofounder Peter Martinez and Richard Jay-Alexander, the commercial deliciously captures the spirited energy of a hip downtown loft party, replete with body-conscious partygoers and fluid dance beats.



"2(x)ist is a cutting-edge, hot, 'secret society' brand," notes Jeff Danzer, executive VP of marketing and licensing at 2(x)ist. "The music for the commercial had to be all that and also create an emotional backdrop for the brand. At 2(x)ist, we don't simply 'add water and stir.

For Danzer and E-Magine director of marketing Brian Feit, what makes this cross-promotion so special is that both entities are boutique companies within their respective industries. "We're both very marketingoriented and think out of the box," Danzer notes, "The combination of music and fashion has always been powerful-and there's a magical synergy between our companies," In other words, expect a cross-marketing campaign designed to drive sales of CDs and 2(x)ist products.

According to Feit, 2(x)ist will insert bounce-backs to refer customers to a record-retail partner to buy the CD from which "Automatic Lover" is culled. Simultaneously. E-Magine will place bounce-backs inside the CD directing customers to a specific, yet-to-be-determined retailer to purchase 2(x)ist clothing.

Now, upon seeing the ad (which will air throughout the year on MTV and MTV2) and hearing the music. disco disciples may find themselves immediately singing along to the track. And for good reason: Johanson's "Automatic Lover" is a cover of Dee D. Jackson's 1978 European hit, which, like Kraftwerk's "Trans-Europe Express" and Donna Summer's "I Feel Love," helped to form the prototype for today's trance and nü-electro.

"Automatic Lover" is the lead single from Johanson's full-length Anterma (his first album for the U.S. and fourth for Sweden), which arrived in Sweden last year and which streets April 29 in the U.S. Early next month. E-Magine will deliver the Martin Landquist-produced track to club DJs as well as top 40 and rhythm radio. Nick Allard of Promo Only in Orlando. Fla., is currently developing a U.S. video for "Automatic Lover": it intercuts footage from the song's European video and the 2(x)ist ad.

IMPORTANT IMPORTS: Late last year.

we received a copy of Digital Disco-Force Tracks (Force Tracks Germany), Unfortunately, the busy holiday season prevented us from spending time with this sterling compilation. Comprising exclusive and rare tracks, Digital Disco deftly flips genres on their heads. seamlessly intertwining Italo-disco. Chicago house, and soul/pop. Of-themoment DJ/production outfit Metro Area is present, as are Swayzak and

Herbert, as well as Force Tracks acts like MRI and Luomo. Astrobal's cover of Scotch's "Magic Lady" is a gem.

Sweet, soulful, and sublime are three words that aptly describe Emotional Feelings (Peng U.K.), the new album by U.K. outfit the Rurals. Fitting nicely into the growing soul/jazz scene, Emotional Feelings-which also arrived at the tail end of 2002finds Rurals backbone Andy Compton and featured vocalist Marie delivering such soothing deep house jams as "Beauty Comes From Inside" and "Tomorrows Another Day."

MIAMI BOUND: The second annual DanceStar USA Awards are confirmed for March 19 at Lummus Park in South Beach, Miami. The event coincides with dance/electronic confab the Winter Music Conference, taking place March 18-22 at Miami Beach's Radisson Deauville Resort.

# Berlin Producer/DJ Van Dyk Goes 'Global' With Mute Disc

Berlin-based Paul Van Dyk is resolved to widen his already sizable audience and spread his artistic wings in 2003. A highly ambitious slate finds the producer/DJ contributing music to two films, completing his fourth artist album, expanding his own Vandit record label, and embarking on his most extensive tour yet. But first, he's going Global.

Streeting Feb. 11 via Mute, the two-disc Global is a celebration for Van Dyk, who last year regained the rights to his back catalog after a longstanding dispute with his former German label, MFS, Thus, Global is an innovative retrospective, featuring seminal club hits from his decade-long career, new songs, and a groundbreaking DVD, including footage from the artist's 2002 international tour.

Van Dyk says that a camera crew followed him for seven months as he trekked across Asia, Europe, and North and South America. The resulting images, culled from 40 hours of video on the streets and in the clubs, provide accompaniment to Van Dyk's transcendent music.

Global is a revealing travelogue. from the Love Parade in Berlin to the Categrapher festival in the U.K. It is an uplifting testament to the power of electronic music as a common language among cultures.

In the studio, Van Dyk-whose music is published by BMG Songssays he rerecorded each track to make it compatible in Dolby 5.1 surround sound: "We had to extract each track into its separate parts and then remix them together in 5.1. rather than in stereo.

"Since the CD is a continuous mix. we then had to mix these surroundsound files into each other, which is not so easy," he adds. Further raising the technological bar, a special event was organized at Berlin club Casino to record an authentic club atmosphere in 5.1 surround sound.

Clohal which arrives with a \$19.98 list price, features two previously unreleased tracks, "My World" and "Animacion" (from the Mexican film Zurdo, for which Van Dyk provided the score). Bonus material on the DVD includes interviews with the artist, trailers for Zurdo and upcoming Australian rave film One Perfect Day (Van Dyk collaborated with classical composer David Hobson and the Melbourne Philharmonic on the title track), five music videos and links to the artist's official Web site (paulvandyk.com).

"Paul has always been an ambitious artist," Mute director of marketing Jeanne Klafin notes. "He's not like others who recently jumped

has been producing electronic music for 10 years now. Throughout, he has taken a very proactive

approach to his career." Retailers agree. "Paul is definitely in a unique position. He is one of the few DJs who is equally renowned for his work as a producer," Virgin Megastores dance/electronic and



sales product manager Richard Bridge says. "One of his great strengths is his ability to stick to what he believes in and follow the direction he feels is right and not follow trends. So, movie scoring and new-media formats are natural pro-

gressions for him as an artist." To get the word out about Global, Klafin says the label has secured a string of prerelease airings in key

per market. Each one will have the exclusive to air Global in its entirety before its release date." Station formats run the gamut from commercial alternative and college spe-

cialty shows to top 40 mix shows. Paul is more committed to America than ever before," Klafin says. He will be touring more intensively this year, beginning with a string of dates in February and March." A famously unabashed proponent

of electronic music as positive social phenomenon, Van Dyk believes "there is a huge amount of peace in this scene. Therefore, it is political. and we have to make people aware of that fact "I want Global to provide a gener-

ai view of where the global youth culture is right now." Van Dyk continues. "I am one of the few fortunate people who can see fans going crazy in Tokyo, Ibiza, Berlin, and Mexico City. Global allows you to see people going crazy to electronic music in Bangkok and then, one track later, in San Francisco, It's absolutely amazing and totally overwhelming.

Although there will not be a single or focus track culled from Global. Van Dyk will premiere "Nothing but You," the first single from his upcoming artist album (due in the fall), in March at the Winter Music Conference in Miami.

In the U.S., the self-managed Van Dvk is booked by Pam Kennedy-Film of Producer Artist Management in West Palm Beach, Fla. The artist maintains a fully staffed office and studio in Berlin.



recently stopped by Music Choice's New York office for an on-air interview with senior manager of programming Seth Neiman, Deepsky's Jason Blum and Scott Giaquinta discussed their recent remixes of Madonna's "Die Another Day" and David Bowie's "Took a Trip on a Gemini Spaceship." Additionally, the pair mentioned that a new album is in the works and should be in stores in early fall. Like its predecessor, In Silico, the new set will arrive via Kinetic Records. Pictured, from left, are Blum, Giaquinta, and Neiman.

### Billboard HOT D Maxi-Single a Sales and Sales Erraticuts data compiled by Nielsen Maxi-Singles Sales Club Play JAST WEEK MEEK SoundScan MKS TITLE IMPRINT A NUMBER PROMOTION LAKEL TITLE IMPRINT & NUMBER/DISTRIBUTING LABOU 音音 NUMBER 1 音音 1 Week At Number 1 #世》NUMBER 1 #世》 12 Weeks At Number 1 SOME LOVIN' TOWNS OF SIVE LABOL 239 TOWNS OF Mark vs. Kristina W DIE ANOTHER DAY (REMIXES) WARRENESS CHIE & Lasra Pausini 🕏 FEELIN' YOU (MAURICE JOSHUA, VICTOR CALDERONE & MAC QUAYLE MIXES) WILL REQUIREMENTS OF SHEEP TO SURRENDER (REMIXES) ADJUNCTION HIT THE FREEWAY (REMIXES) ANDTHROUGH Toni Braxton Featuring Loon ♀ LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) AN ART O L'ITALIANO NEWSERS DO D 4 3 HE IS (DEMIYES) MATERIAL Heather Headley 12 The Sicilians Featuring Angelo Venuto HEAD NOUSE PROMO Thuederpuss & Barnes S 11 ANYWAY (MEN ARE FROM MARS) TOMMS SOVICE @ @ TEARS FROM THE MOON METHABLED Conjere One Featuring Sineed O'Connor ALIVE (THUNDERPUSS REMIX) INCOME OF O Jennider Lapez 🖘 11 18 THE BOYS OF SUMMER MANAGES & & DJ Sammy Featuring Loons THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES) MINICIPAR REPORTATE Mariab Comp (\*) 6 0 LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) are sen Justin Timberlake 🖓 SURRENDER (REMIXES) ALASTE MARIE OF OF Laura Pausiei © 13 17 TROY (THE PHOENIX FROM THE FLAME) MONAGES & & LOVE REVOLUTION MINOR WAY JOHN LAND Pat Hodges With The Sweet Inspirations Sinead O'Conner V 10 8 5 1 DARK REAT (ADDICTED 2 DRUMS) NAMED TRANSPORTED SOMETHING AMERICAN CO CO Lange 🕏 14 20 7 5 DON'T LET ME GET ME (REMIXES) ANSWERS OF THE WRECKONING (THUNDERPUSS & DJ MONK MIXES) DELAMONS PROMO Pink @ 7 2 FULL MOON (DANCE MIXES) ALARIC RESIDE & & 8 7 SORROW (ORANGE FACTORY & E-SMOOVE MIXES) TOMAY BOY SELECT JURGIN TO DISICE Brandy 12 12 6 U DON'T HAVE TO CALL (REMIXES) AND SER THE G DANCE DANCE (THE MEXICAN) VIGIN PROMO Usher 9 DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES) THRETO 0-8 Featuring Coevex 17 14 9 7 BJ Shedow Feeturing Mos Def ♥ 16 23 ALL AROUND THE WORLD (PUNK DEBUTANTE) DEMANDED PROMO Cooler Kids I BELIEVE MONOCHINENE MONT STAY TRESCAPER, © © Chris Cox Vs. Happy Clappors 22 30 RREATHE CHARGE TRACKETS Telepopmusik 🕫 26 36 A DIFFERENT KIND OF LOVE SONG WARRENGE COM @ @ EMOTIONAL ROLLERCOASTER (JUNIOR VASQUEZ REMIX) COLUMBIA PROMO Vivian Grees 😯 Cher ANYWAY (MEN ARE FROM MARS) TOWNS BOY DRY THANK YOU (DEEP DISH REMIX) ARTICUM & G 15 12 Amber Dido 🕏 27 32 IN THIS WORLD ...... Moby © FREE YOUR MIND TWEET THE O O Sapphirecut 28 38 YOUR SONG (REMIXES) INCUSTOMERS PROMOCERS Elton John TAKE ME AWAY (INTO THE NIGHT) 1000 100000 @ 4 Strings 9 YANG YANG (PETER RAUHOFER & ORANGE FACTORY REMIXES) MIGHANIZANIAN ONO SONG FOR THE LONELY HAMES HOS ON O Cher 12 YOU'RE GONNA MISS ME NORMS WIT (D G THE SOUND OF VIOLENCE ASTRACHMENT 3860 Cossiles With Steve Edwards ♥ Vatrina Bair RAIN (LET IT FALL DOWN) DISSINGTING 25 28 Stephanie Cooke 24 25 HEAVEN IDENS 7287 @ 0 DJ Sammy & Yearn Featuring Do 17 \* POWER PICK \* 20 20 RAPTURE (TASTES SO SWEET) INVENTAL PRESIDENCE & & ile 🕏 22 -REASON ROSENS TERR CO CO RISE UP STARRING YOU CAN GET OVER MALEOUR 100 Shause Solomoe 32 37 MUST BE DREAMING SENDER PROMOMEN From From AMAZING NETTHER SHE Andy Huster TO THE PROPERTY AND ALBUMA

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1	Out Pay chart is compiled from a noticeal sample of reports from clas QUs. • Videocials septiability. Catalog suchor is for viryl max-supile, of CD maximus & Vinyl Maxo Simple evolution. • Cascette Maxo Simple evolution. • CD0000, THU Bostones Media, Inc. Notices SoundScan, Inc. All rights reserved.	toyd o

ALIME COM.	LAST WEEK	Sales data compiled by Nielsen SoundScan Tide MPRINT & NUMBER/DISTRIBUTING LABEL
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# Nashville by Phyllis



# Scene.

WANTIN AND HAVIN' IT ALL: Sawyer Brown has segued from its longtime label home, Curh Records, to Lyric Street Records, Its first album for Lyric Street Records. Its first album for Lyric street—which will be the group's 19th—is due later this year. In its career, Sawyer Brown has scored 19 top 10 singles on the Billhoord Hot Country Singles & Tracks chart, including the No. 1 hits 'Step by Step,'' "Some Girls Do," and Thank Cod for You."

In other signing news, Nashvillebased Compendia Music Group has added singer/songwriter/producer Tony Rich to its roster. Rich won a Grammy Award for best Refs album in 1996 for The Tony Rich Project. He is best-known for his hit "Nobody Knows," which was also a country hit for singer Kevin Sharp. Rich's first album for Compendia is due in June.

Elizabeth Cook has asked for, and been granted, a release from her Warner Bros. (WB) contract. WB released her critically acclaimed debut album, Hey Yall, last August.

'NASHVILLE STAR' UPDATE: Three judges have been tapped for USA Network's new reality/talent-show series Nashville Star, which premieres March 8 (Billboard, Nov. 9, 2002). They are outspoken Columbia/Lucky Dog artist Charle Robison. feisty Nashville music.



keting consultant Tracy Gershon, a veteran Music Row publisher/talent scout. Additional celebrity judges, who will serve on a rotating basis, will be announced later. Actress Kathleen McClellan will host the program.

The 10 finalists selected for the show will live together in a camera-equipped Nashville house for eight weeks while competing against one another. The winner gets a recording contract from Sory Music. Clint Black, who will serve as a "creative consultant" to the show's finalists, will also produce the winner's album.

ON THE ROW. Former Dreamcatcher Artist Management senior VP Ted Greene and VP Brenner Van Meter have formed a new company, Modern Management, based in Nashville. Their initial clients are country acts Diamond Rio and Sara Evans and author/ business speaker Scott McKain. All three were former Dreamcatcher clients. Rence Behrman-Greiman joins Modern as VP. She had been director of media and radio relations at Dreamcatcher. Also joining the staff are touring and production coordinator Re Gupta, formerly with the William Morris Agency, and management coordinator Jeastea Baum, who previously held a similar position at Dreamcatcher. Dreamcatcher continues to represent Kenny Rogers, Billy Dean, and Robecca Lynn Howard.

At Universal South Records, Tony Benken segues from Northeast regional promoter to the Southeast position previously held by Angela Borchetta, who exited the label last year. Benken will remain based in Nashville.

will remain based in Nashville.
Legendary country station WSMAM Nashville has laid off six full-time
and two part-time employees, including longtime operations manager
and Grand Ole Opry announcer Kyle
Cantrell, as well as assistant PD/music
director Trish Matthews. A spokesman
says the moves were designed "to
improve overall profitability."

improve overall profitability."
Veteran radio programmer Tim
Murphy, most recently PD of WSM-FM
Nashville, joins Nashville-based 615
Music—a producer of custom and
library music for film, TV, radio, and
corporate uses—as West regional sales

representative.

RCA Label Group in Nashville has signed an agreement with Bridge Media Solutions for the archiving of its music masters.

PROUD PAPA: Vince Gill enlisted the help of a special guest vocalist on a track for his forthcoming album, The Next Big Thing. Gill's 20-year-old daughter, Jenny Gill, sings with him on "Whinocorwill River."

"She's turned into a great little singer," Gill says. "She sings better than I did when I was 19 or 20 years old. She's got a great future and a lot of potential. All she lacks is a little

experience." So will Jermy follow in the musical footsteps of her father and her mother, Janis Gill, a former member of the country duo Sweethearts of the Rodeo? "More than likely," her proud father says. "It will be fun to sit back and watch her journey."

ARTIST NEWS: George Strait was inducted into the Texas Cowboy Hall of Fame Jan. 10 in Fort Worth. The Hall of Fame honors those who have shown excellence in competition, business, and support of rodeo and the

Western lifestyle in Texas.

Dixie Chicks will sing the national anthem prior to Super Bowl XXXVII Jan. 26 in San Diego. It will be televised live on ABC-TV (see story, page 72).

# 'Neo-Traditional' Sound Gains Ground At Country Radio

BY PHYLLIS STARK

MASHVILLE—In 2002, pop-flawored singles from Faith Hill and Shania Twain encountered more static than they once might have. Traditional artists—including Blake Shelton, Brad Fasiley, Darryl Worley, and Joe Nichols—Gound surprising acceptance. But country radio programmers are still stopping short of predicting a new "new traditionalism." at least for now.

Hill's leadoff single, "Cry," stalled outside the top 10. PDs were kinder to Twain: Her "Tm Gonna Getcha Good!" reached No. 7, and PDs quickly picked up on the more country-flavored "libt." which is No. 22 th!s issue.

While those with long memories may be having elected 51986 and 1987—when George Strait, Reba McEntire, and Randy Travis gradually usurped then-crossover stars Kenny Rodgers, Chystal Cagle, and Eddie Fabit at a country's core artist——no one brist of the country's core artist——no one a traditional resurgence. Instead programmers see reaction to the Hill and Twain singles as a function of those individual resorts, Others say that any worling from pop to traditional country swing from pop to traditional country listopers.

## RETURN TO ROOTS

But some programmers do see more traditional material doing better. "I believe we are seeing a return to our roots," says Mike Hammond, operations manager/PD of WIVK Knowsille, fram. This will be difficult for some who are more accustomed to the pop sounds. The fact that O in the pop sounds. The fact that O is most about the programmer of the programme

more traditional end."
Daniels Country Radio Resources
consultant Larry Daniels says, "Ower
he past six months it appears that
fewer crossover songs are being recorded and even fewer are showing
long-term success on country radio.
It's my observation that when songs
are produced for the purpose of not
merely crossing over but flying over
there should be no expectation of
country success.

Regent Communications VP of programming Bob Moody says, "It is very possible that a new generation of traditional singers like Joe Nichols and Darryl Worley may be the big news for 2003. But there will still be room for

some of the slicker material, too."
WGAR Cleveland PD Meg Stevens
says, "Traditional country is what country is rooted in, and if the format is not

was in '91-'92, when Garth [Brooks] was at his zenith, then we are down to [core listeners] who love the country format, and they may lean traditional."

KNIX Phoenix music director Gwen Poster says, "There is a swing away from the too-pop sound in country music. I say 'too-pop' because some of it still works, but it depends on the song, Carobin Dawn Johnson's Complicated worked extremely well. It also worked on the AC stations. Still, I think he swing is back to the less-produced sound. The O Brother soundrack is a big indication of that."



But, for the most part, even those who see something happening here are careful not to make too much of it. "On the subject of a 'sonic swing' under way against pop country, I'm ot sure that's the case," Daniels says. "Mainstream country turns slightly left and right at various times, and a lot depends on the song and the artist."

Moody says, "Does this signal a trend? Probably not. Other poporiented acts like Rascal Flatts and Emerson Drive are testing great."



KZLA Los Angeles assistant PD/ music director Tonya Campos says, "I look at country music as a living, breathing thing that is changing all the time. And the best thing about country is that there seems to be

room for all good songs."

KSCS Dallas assistant PD/music director Chris Huff says, "I don't know if two songs make a pendulum swing. The negatives on the Paith and

Shania [singles] have certainly made us more cautious in dealing with the follow-ups. We still have 'pop-feeling' records that test, but as with any format, the key is balance. Perhaps we are reaching... the saturation point on these sones.

"I don't believe that there is necessarily a backlash starting against 'popsounding' records,' Huff adds. "There will always be records that sound more 'pop' than others. Perhaps the backlash is against pop-filed lyrics, whereast he recent offerings from Blake Shelton and other 'neo-traditionalists' not only have a traditional sound but also a traditional lyrical lean."

Mark Dons, operations manager of KNCI Scarmento, Calif., says, etc. Honly backlash I see is with PDs who like a twangy-sounding radio station. If you take away the pop-learing country albums and singles, you've got a format that doesn't sell much product. When Brad Paisley can get his own network special and begins to sell out football stadiums, then maybe there's a chance brewind."

Cody Alan, music director/afternoon driver at KPLX (the Wolf) Dallas, says, "I believe there has been a backlash by country programmers against the pop-sounding country. However, is there an audience backlash? I don't think so."

THE LAW OF DIMINISHING RETURN Scott Johnson, regional VP of programming for Clear Channel/Jackson, Miss., has seen nothing so far

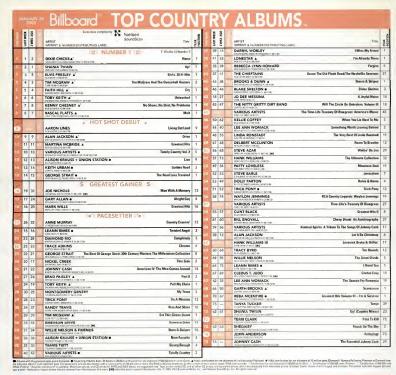
that he would call "a pop backlash. Itl seems to be more specific to [Hill and Twain]. "He says "both Jof their projects] are good-sounding albums, with an obvious pop direction," but Johnson feels listeners "are less interested in a 'Breathe' andor' Low Gets Me Every Time Part II. Marketing professors call it 'the law of diminishing return."

But Evans points out that "Shania and Faith, no matter what, will outsell all of the more traditional country acts combined. And I still think a vote at the cash register is a pretty strong vote."

In any event, PDs say that they

aren't hoping for a paradigm shift toward traditional—just a balance. "The format does better when there is a variety of sounds," says Evans, who doesn't think a new-traditional movement would be good for radio. Alan, who still resards artists with

pop exposure as an ad for country radio, says, "In the end, it's great for the format to have both the traditional and pop country influences. I heard Tim McGraw say on Larry King Live that he loves country music because of its variety.' And that's why listeners love it, too."



### Nietsen SoundScan CHANT POTAL JOHNNY CASH A LEGACYCOLUMBIA MICHISCARU M EGYT MI 1 SOUNDTRACK A LEST MEMORAL O Brother, Where Art Theu? DIXIE CHICKS . Upwaters as a toke to the part on per ALAN JACKSON A ANTIN MANUFACTURE INC. TALLED IN THE The Greatest Hits Collection JOHN DENVER MAND CHARGE THE INC. natest Hits TIM MCGRAW & CAST THE STATE OF SHANIA TWAIN KENNY CHESNEY A' BACHESHEE one On Over TIM MCGRAW & CONTROL MAN FAITH HILL A HANK WILLIAMS JR. A OBY KEITH A MINUTE MINUS MINUS IN THE

### Billboard HOT COUNTRY SINGLES & TRACKS Airplay meetitared by \$5 Nielsen LAST WEEK 2 WKS A00 TITLE PRODUCER (SONGWRITER) 3 Weeks At Numb IWA NUMBER 1 AWA 32 32 CONCRETE ANGEL Martina McBride ♥ 31 1 1 19 SOMETHIN' Mark Wills 10 1 39 39 WHAT A BEAUTIFUL DAY Chris Cagle PRACTICE LIFE SHE'LL LEAVE YOU WITH A SMILE George Strait 9 35 37 Andy Griggs With Mortine McBride 2 Shania Teraio 9 7 3 5 FALL INTO ME Emerson Drive ♀ 3 31 31 I'M GONNA GETCHA GOOD! BIG STAR 6 6 THE BABY Blake Shelton S Kenny Chesney ♥ 35 THESE DAYS Rescal Fletts 9 Phil Vesser 44 53 THIS IS GOD 36 5 4 THE LOVE SONG WHO'S YOUR DADDY? 40 43 Jeff Bates 4 3 Toby Keith S I JUST WANNA BE MAD Terri Clerk © 43 44 LATELY (BEEN DREAMIN' 'BOUT BABIES) Tracy Byrd 38 Toby Keith Asron Lines S 10 11 YOU CAN'T HIDE BEAUTIFUL 55 ROCK YOU BABY 39 Jessica Andrews © Kenny Chosney 47 51 THERE'S MORE TO ME THAN YOU 40 8 8 A LOT OF THINGS DIFFERENT MAN TO MAN 42 45 FOREVER EVERYDAY Lee Ann Womack 12 13 Gory Allen 46 50 42 9 9 SOMEBODY LIKE YOU Keith Urben 9 Craig Morgan RED RAG TOP Tim McGraw 45 48 Kevin Donney 43 Montgomery Gentry 12 13 15 I WISH YOU'D STAY Brad Painley S 50 56 SPEED 44 48 52 16 16 UNUSUALLY UNUSUAL Lonester © 14 THREE WOODEN CROSSES Rendy Travis 45 LANDSLIDE Dixie Chicks 12 49 55 I DROVE ALL NIGHT Pinmonkey 15 12 SHE'S MY KIND OF RAIN Tim McGraw ♀ 14 14 BEAUTIFUL MESS Diamond No 👓 47 PICTURE NO MOD MU MICHE CHROME ■ AIRPOWER ► Trace Adkies & 53 54 Kid Rock Featuring Sheryl Craw Dr Allison Moorer ♡ 17 17 17 Joe Nichols 9 BROKENHEARTSVILLE → AIRPOWER ► 54 60 Terminy Cochres 18 22 21 LOVE WON'T LET ME 18 18 Kellie Coffey 58 \_\_ WE SHOOK HANDS (MAN TO MAN) Tobey SNAMSON CIT 50 AT THE END OF THE DAY BEAUTIFUL GOODBYE MY OLD MAN 21 22 Jennifer Hanson S 52 46 Rodney Atkins 36 ON A MISSION 60 -LOVE LIKE THERE'S NO TOMORROW Azron Tippin Featuring Thea Tippin 52 19 19 Trick Perry S WAS THAT MY LIFE 24 24 Shania Twein 🕏 59 Jo Dee Messina NEXT BIG THING 23 23 Vince Gill 56 I'D LOVE TO LAY YOU DOWN Daryle Singletory 43 ✓ HOT SHOT DEBUT ✓ IBELIEVE Dismond Rio 9 Dixie Chicks 9 I WANT MY MONEY BACK Sammy Kershaw 55 34 34 TRAVELIN' SOLDIER Travis Tritt THERE'S NO LIMIT Beens Certer 9 25 COUNTRY AIN'T COUNTRY 56 25 27 37 35 THAT'D BE ALRIGHT TINY DANCER Tim McGraw 54 SOUTHERN BOY Keith Urban 9 28 The Charlie Daniels Sand With Travis Tritt 🗢 58 28 28 RAINING ON SUNDAY Darryl Worley 26

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JOHN J. BLANCHARD

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4	THE NITTY GRITTY DIRT BAND CARROL COST WILL The Circle Be Unbroken, Valuate III	2 2	BEAUTIFUL GOODBYE (APTOL TON	Jeeniter Horson
5	VARIOUS ARTISTS THE LIFE HERE The Time-Life Treasury Of Bluegrass: America's Music	M . 1		
5	PATTY LOVELESS are mandalin Soul	3	CAN'T FIGHT THE MOONLIGHT • 0/49 7218	LeAnn Rimes
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FAMILY TREE

WHEN THE LIGHTS GO DOWN

Rescal Retts

Anthony Smith

# **ALBUMS**

Edited by Michael Paoletta

# POP

\* THE SEA AND CAKE One Bedroom PRODUCER: John McEntire Thrill Jockey 116 RELEASE DATE: Jan. 21

Like electricity trapped in ice, such is the aural experience of indie experimentalists the Sea and Cake's sixth album, One Bedroom. Almost begging to be labeled "stylish" and it is subtly but substantively more than that. A warm sonic cocoon with synthesizer veins, it possesses the rare quality of making the listener feel like an active ingredient of the music. Exhibits A and B: the gently busy "Le Baron" and the defiantly delicate "Try Nothing." Big points for courage in covering David Bowie's "Sound and Vision"; bigger points for making the result interesting and not embarrassing. One Bedroom is stunning and sheer like a hologram. In a hipper galaxy, this would be elevator music.—AZ

# R&B/HIP-HOP

\* DONNA GARDIER

PRODUCERS: Lennox Cameron, Rob Derbyshire, Paul Mullings me 28 RELEASE DATE: Jan. 21

Taking a break-12 years, in factafter the release of her Virgin debut Reach Out, singer/songwriter Donna Gardier is back. And doing things on her own artistic terms. Creatively fortified by a return to her church roots (which includes singing with gospel choir Shekinah), the former Raw Stvlus vocalist steps back into the game with a satisfying sophomore set. While reflecting the North Londoner's renewed spiritual outlook, the album doesn't veer from her love of groovebased rhythms. Gardier's melodic, sen sual vocals shine on such tracks as the sassy "I Am," "Real Thing," the title cut, and "Something Special." The only track she and producer Lennox Cameron didn't write is the Holland Dozier/Holland classic "How Sweet It Is (To Be Loved by You")-given an acoustic gospel treatment here. Welcome back to a true soul singer. Distributed by Select-O-Hits .- GM

Selling Live Water PRODUCERS: allas, jel, odd nosdam, telephone jim jesus

sticon 0026 RELEASE DATE: Jan. 14

"I only rap cuz I ain't smart enough to write a book." That's the improbable (and untrue) hook on "Da Baddest Poet," which introduces rapper sole's second album. As with other efforts from the Anticon camp, sole's work is lyrically dense and not quite ripe for mass consumption since he simply refuses to employ the pandering. nursery-rhyme flow characterized by more radio-friendly hip-hop efforts.

(fliffboard, 770 Broadway, 6th Spor, New York, N.Y. 10003) or to the writers in the anoropriate bureaus.

### O TLIG н



GROOVE ARMADA

PRODUCERS: Andy Cato, Tom Findlay live Electro 01241-41830 RELEASE DATE: Ian. 21 Groove Armada's fourth album, which follows last year's Goodbue Country (Hello Nightclub), is, without question, the U.K. duo's most listenable to date. Helmed by Tom Findlay and Andy Cato, Groove Armada gained recogni-

tion for kitschy club anthems like "I

See You Baby," but Lovebax veers more toward the rock and soul spectrum than previous efforts. There are curveballs aplenty, including "Hands of Time," a slice of psychedelic soul starring folk great Richie Havens; "Think e," a downtempo jam strengthened by the vocals of Nepels Cherry: and "Madder," an unusual rock cut laced with toasting from British MC M.A.D. But the men of Armada haven't fully abandoned their dancefloor roots. as evidenced on the bouncy, dancehalltinged flavor of "Final Shakedown" and the cosmic disco feel of "Easy," a gorgeous collaboration with singer Sunshine Anderson, Langbar should earn Groove Armada some new fans without alienating the old .- TP

Though at times his voice seems subsumed and overwhelmed by some of the surrounding tracks, those who do some sifting will be rewarded with some incisive social commentary: Witness the set's closing cut, "Ode to the War on Terrorism." Not only brave, but engaging, too .- IP

VARIOUS ARTISTS Body & Soul: Abso PRODUCERS: various ne-Life Music/BMG M18882/TCD895

RELEASE DATE: Jan. 28 For those lamenting the paucity of good songs on CDs these days, stop right here. Every track on this latest installment in Time-Life Music's Body & Soul serieswhich includes the Love Serenade and Sweet Seduction editions-is a contemnorary R&R winner Starting with the Deborah Cox smash "Nobody's Sunnosed to Be Here," this 17-track collection takes the listener on a sensual soul trek that includes stop overs with such veterans and newcomers as Joe ("I Wanna Know"), Usher ("Nice and Slow"), Brian McKnight ("Anytime"), D'Angelo ("Lady"), Toni Braxton ("Unbreak My Heart"), Alicia Keys ("A Woman's Worth"). Luther Vandross ("Take You Out"), and Jimmy Cozier ("She's All 1

Got"). A great way to ring in Valentine's

Day with that special someone.-GM

CIRQUE DU SOLEIL PRODUCER: Nitin Sawl RCA Victor 74321-93928

RELEASE DATE: Jan. 7 Once again, Cirque du Soleil, the acrobatic circus of fantasy, create another exotic soundtrack to match its flambovant performances. Taking its name from the Romany word for "wherever," Varekai is an imaginary world, and composer Violaine Corradi has orchestrated an especially hallucinatory score that seems to emerge from a trans global dream. Her music flows from



thundering Middle Eastern grooves with singer Natacha Atlas' ululating wails alongside Mathieu Lavoie's muscular imprecations, to spiritual chorales and anthemic pop with singer Zara Tellander Flectronica loops, orchestras, and choirs are seamlessly threaded with African mhiras holombons and Indian bansuri flutes. A Cirque du Soleil show is a visual spectacle, but its soul resides in scores like Verekai.-ID



SONNY LANDRETH The Road We're On PRODUCERS: R S Field Sonny Landreth, Tony Daigle Sugar Hill 3964

RELEASE DATE: Jan. 28 Louisiana blues guitarist Sonny Landreth's last album, Levee Town, was one of the best blues sets of 2000. The Road We're On, its follow-up, easily matches the excellence of its predecessor and, in doing so, affirms the perception that Landreth is at the peak of his considerable musical powers. Landreth's slide-guitar playing is beyond brilliant—it's singular. There is no player alive who can match the finesse and fire he brings to the slide. He backs his playing with hard-hitting songs and powerhouse sidemen-listen to them light the fuse on the title track-and parlays all this talent into one of the great blues albums of 2003. A very line feel permeates this disc with soul-stirring, raw emotion felt throughout. Highlights include "A World Away," "Natural World," and Juke Box Mamma," a throw-down acoustic blues jam that brings this gem of an album to a close.-PVV



be her best record to date.-RW RERING STRAIT Bering Strait PRODUCER: Brent Maher Universal South 088170 RELEASE DATE: Jan. 14

COUNTRY

\* TERRI CLARK

Mercury 088170

RELEASE DATE: Jan. 14

Canadian songstress Terri Clark has

country girrd hitmaker to serious

successfully made the transition from

singer/songwriter without losing her

considerable attitude or, for that mat-

ter, her commercial viability, as evi-

denced by this record's debut single,

an accessible theme delivered with

Mississippi" and the rambunctious

country-rock title cut. Clark has some

the sequencing is well-paced, with the

breezy leavin' cuts "I Just Called to Say

posed against tender, yet raw, emotion-

al ballads like "The One You Love" (art-

fully penned by Clark and Gary Burr)

and gently thrumming primo country

throughout, never more than on the

First to Fall." Byron Gallimore's pro-

stoic "Not a Bad Thing" and spare "The

ducer's instincts are without fault, and

Clark's vocals are inspired on what may

Better Than You," Clark shines vocally

Goodbye" and "Almost Gone" juxta-

choice songs to work with here, and

style, as are the banjo-driven "Three

the feisty "I Just Wanna Be Mad." It's

Pale to Kill PRODUCER: Byron Gallimore

Much-hyped Russian import Bering Strait finally materializes on Universal South and the results work far more than just on a curiosity level The sound is an interesting blend of new-millennium country-non Nashville bluegrass, and European, ABBA-esque inflections. Witness the swelling and swaving "Tell Me Tonight" and the steady-rolling When Going Home," Lead singer Natasha Borzilova has a jewel of a voice, gamely tackling a country waltz on "I Could Be Persuaded," but she is more at home on the atmo pheric "I'm Not Missing You," the percolating "Jagged Edge of a Broken Heart," and the well-rendered "The Trouble With Love." Producer Maher is holdly up to the challenge, and the hard-charging instrumental "Bearing Strait" is ambitious and impressive. proving these guys have major chops: likewise the rousing Russian traditional "Porushka-Pranya," which rates a shot of Stoli. Bottom line, Bering Strait has an intriguing sound

## DANCE/ELECTRONIC

► DIRTY VEGAS A Night at the Table PRODUCERS: vario Illtra 1135

RELEASE DATE: Jan 28 U.K. trio Dirty Vegas had quite a year in 2002. The act's debut single, "Days Go By," started out innocently enough as the backing music for the clever Mitsubishi Eclipse TV ad, before going top 20. By year's end, the song's re-"Days go by and still I think of you"-had become a rather memorable and catchy mantra. Then, earlier this year, the song was nominated for a Grammy Award in the best dance recording category. Now, along comes the dazzling A Night at the Tables, a heat-mixed set that finds Dirty Vegas mates Steve Smith, Paul Harris, and Ben Harris exploring their DJ roots. House heads will surely revel in this musical journey that is equal parts soulful, tribal, and progressive. Scum frog's wonderfully scruffy Beauty & the Beast Vocal mix of Kylie Minogue's "Love at First Sight" (also nominated for a Grammy in the best dance recording category) starts the proceedings; from there, it's one non-stop ride, with

con, Frankie Knuckles, and Nicki Richards making appearances. Midway through, Sandy Rivera's anthemic collaboration with Haze, "Changes, becomes one with Dirty Vegas' own "Ghosts" (the M.A.S. Collective Vocal). Just try sitting this one out .- MP

City to City PRODUCER: Pete Herbert, Simone Serritella Ubiquity Recordings 116 RELEASE DATE: Jan. 21

\* CUICA

Named after a type of Brazilian drum, London duo Cuica exhibits a fondness for South American rhythms, adapting well-known styles like samba into its mix. Sometimes, the touches are sub tle as in the faint mariachi horns that drift in and out of "Slipping Away while others, like the house-music hybrid "Cuidado," careen along with a rhythm section that could easily be interpreted as Cuban. A Latin influence is nothing new in the electronic culture (as seen in some of the more successful acts, such as Thievery Corporation and Basement Jaxx). But Cuica has found a way to develop a sonic landscape that sounds effortless and necessary-and not like the cheaply sampled cultural tourism that's normally much easier to find .- IP

# LATIN

\* GUSTAVO CERATI Slempre Es Hoy PRODUCER: Gustavo Cerati BMG U.S. Latin 74321 98551 RELEASE DATE: Jan. 7

The formidable task of leaving a major rock band for a solo career has been undertaken by Gustavo Cerati, formerly of Soda Stereo, with a adventuresome spirit. Siempre Es

and look, and Universal South gets

kudos for giving it a chance.-RW

(Continued on next nage)

artists like Celeda, Oscar G. Ralph Fal-CONTRIBUTORS. Bradley Bambarger, Jim Bessman, Lelia Cobo, John Diliberto, Deborah Evans Price, Jill Kipais, Gall Mitchell, Tamara Palmer, Michael Paoletta, Phillip van Vieck, Ray Waddell, Adrian Zupp. 90/IU/04. Resuest
demed by the resizer sizes to deserve special attente on the heat or nazical ment and/or Bilboard dust primited Virtus, RESSUES. Revisead abures of special artists, and/oral, and commencial interest, and extending calactions of works by one or news artists. PLOS > In these releases predicted to thit the top half of the chart in the corresponding format. CRTICS 'CHOICES (+): New releases, regardless of chart potential, highly recommended because of their musical ment. All albums and DVDs commercially available in the U.S. are eligible. Send review capies to Michael Papietta.

## (Continued from preceding page)

Hon (It's Always Today). Cerati's third solo venture, is a blend of old and new; the sound of a Rhodes intertwined with scratching and loops; '60s melodies on one track, pure ambience on the next. It's an album that keeps the listener guessing-the trumpet that breaks the vamp on "Camuflaie," the discreet rap in "Altar," for example-but there's a common atmospheric thread that oozes relaxation. Siempre is built on multiple sounds, yet all the ingredients work in a cohesive, organic manner, down to the uncals which Carati treats like part of the overall instrumentation rather than a solo voice. Siempre is probably way too progressive to ever make it to Latin radio. Of course for Cerati and Soda Stereo fans, it will be an asset.-LC

# WORLD

### \* VARIOUS ARTISTS Rêves d'Oasis: Desert Blues 2 PRODUCERS: various Network 22,762

RELEASE DATE: Inn 7 Ambiances du Sahara: Desert Blues. released in '96, was a huge hit that lingered on Europe's world-music charte for months. Such success has enarked Desert River 2 a second double-CD compilation highlighting the bluesy soul of North Africa. And like love, the blues is a universal language. For proof, look no further than these 26 tracks that spotlight marvelous, entrancing, bahr bela ma (ocean without water) blues. Featured artists include Rokia Traoré Habib Koité, Cheb Mami, Dieli Mous sa Diawara, and Bob Brozman, Cue up Lobi Traoré's "Anunka Ben" or Momo Wandel Soumab's "Félenko Yéfé," and you'll think your favorite blues joint has been transported somewhere beyond Timbuktu. This is laid-back, soulful music from the cradle of the world. Sometimes sequels work—like this one. Distributed by Harmonia Mundi.—PVV

## JAZZ

## \* STEFANO DI BATTISTA nd About Rom PRDDUCERS: Stefano di Battista, Yves Chamberland

Rine Note 7243 5 42406 RELEASE DATE: Jan. 28 Saxman Stefano di Battista, wellknown for his work with Michel Petrucciani and Elvin Jones, has also enjoyed the frontman spot for a number of years with his own quartet. A favorite in the Parisian jazz scene, di Battista's preoccupation here is Rome, his birthplace and the city where he first picked up the one. Di Battista's quartet is joined by the Symphonic Orchestra of Radio France and the orchestral presence lends a terrific lyrical quality to his compositions, which would bear quite a melodic, sentimental, weight even without orchestration. There's nothing remotely edgy happening here, yet di Battista's per formance is eloquent. He plays with an emotional force that comes from his subject matter-very much a recherché du temps perdu (a remembrance of things past) for this

## \* MATTHEW SHIPP PRDDUCERS: Matthew Shipp, Flam Thirsty Ear 57127

RELEASE DATE: Jan. 21 The latest release in Thirsty Ear's Blue Series-a line that seeks to help keep jazz modern by mixing tradition with fresh sensibilities beyond jazzis the fourth and finest in the series from its avant-minded curator pianist Matthew Shipp. Equilibrium features Shipp in league with his usual rhythm section, bassist William Parker and drummer Gerald Cleaver, plus vibraphonist Khan Jamal and the subtle heats and tones of prodrammer Chris Flam, As on Shinn's provious Rlue Series albums, the tunes here have an ambient allure even as the underlying musicianship possesses an edgy intensity. What makes Equilibrium special is the wonderfully atmospheric combina tion of Shipp's most minimalist playing and Jamal's glowing vibes; the rhythms, too, have a hypnotic sense of groove. Rare among jazz records

# among critics and a broad swath of CLASSICAL MITSUKO UCHIDA

today, this is sure to be a favorite

PRODUCER: Joseph S. Szurly s 289-473-686 RELEASE DATE: Jan. 14

record-buyers -- RR

Despite its flaws-a pretentious cover photo, mediocre liner notes, a lack of specific recording information-this double-disc anthology devoted to nist Mitsuko Uchida has real merits. First, of course, there is Uchida's playing, with its characteristic mix of cerebral lucidity and intimate warmth; in her deeply felt specialties of Mozart, Schubert, Debussy, and Schoenberg, she has a world-class touch. The timing for this album is also good, as it heralds Uchida's Feb. 3-May 2 Perspec tives series at New York's Carnegie Hall, the latest in a line of such series there by the classical world's mostvaunted performers. The high-profile performances will likely gain the pianist much mainstream attention, and this set points to a substantial Philips discography.-BB

## CHRISTIAN

## THE SWIFT The Swift PRODUCER: Jason Burkum

Flicker FLD2612 RELEASE DATE: Dec. 24, 2002 This new foursome, which hails from North Carolina, has delivered an impressive Flicker debut Comprising lead vocalist/pianist Britt Edwards, bassist Mike Simons, guitarist Chris Byers, and drummer Trae Drose, the Swift forge ahead with a buoyant piano-based pop/rock sound that hoasts vibrant melodies and intriduing lyrics. The songs cover a broad range of topics, from celebrating a friend who finds his calling in ministry ("Tug of War") to debating the perils of moshing at church "Moshing Machine"), " Til I Met You" speaks of the joy found in knowing Christ, while "More Than Gold" is a beautiful ballad that explores the complexities of a faithbased life and how valuable God's

word is when we're struggling to get

it right. Ultimately, the Swift is a welcome addition to the competitive Christian music scene. Contact 615-771-7179.—DEP

# VITAL REISSUES

The Essential Janis Joplin CDMPILATION PRODUCER: Bob Irwin DRIGINAL PRODUCERS: various Columbia/Legacy 87131

RELEASE DATE: Jan. 14 More than three decades after her death from a heroin overdose in a Hollowood hotel room, Janis Jonlin remains the goddess of female rock vocalists. That fact resounds from every bar of this two-CD set. The 30 tracks span Joplin's career-from her early days with Big Brother & the Holding Company to her posthumously released, final solo album, Pearl-and matches up favorably with other compilation sets. Asser bled here are blazing live cuts (including songs from the famed Monterey Pop and Woodstock festivals) and canonized classics like \*Piece of My Heart," "Move Over,"
"Mercedes Benz," and, of course, "Me
and Bobby McGee." This is the sound of rock'n'roll's immortal pulse .- AZ

# EURYTHMICS

In the Garden PRODUCERS: Conny Plank, Eurythmics RCA/BMG Heritage 07863 65134 RELEASE DATE: Jan 21

When the Tourists went on permanent vacation, bandmates Annie Lennox and Dave Stewart merged creative energies and formed Eurythmics. In 1981, the then-newly formed duo debuted with the fiercely groove-oriented-albeit modest-In the Garden, Recorded in Cologne, Germany, this disc was a definite sign of the times, with disco's orchestral maneuvers being overtaken by the synth-hewn beats of electro and new wave. Thus, it finds Lennox and Stewart offering a vivid snapshot into a very alive and burgeoning synth-pop scene. Co-produced by Conny Plank (who worked with groundbreaking artists like raftwerk and Neu!), In the Garden is both experimental and comme cial, with Lennox's now-signature ocals effortlessly gliding atop the rhythmic rhythm machine. On various tracks, the duo is joined by Blandie drummer Clem Burke: com noser Karlheinz Stockhausen's son Marcus: Can bassist Hölger Czukav: and D.A.F. drummer Robert Görl. among others. Throughout, particularly on tracks like "Take Me to Your Heart," "Your Time Will Come, "Never Gonna Cry Again," and "All the Young (People of Today)," Eurythmics lay the foundation for what's to come on their next album, Sweet Dreams (Are Made of This). The rest, as they say, is history.-MP

# Billboard.com

Also reviewed online this week: · Laika, Lost in Space (Beggars Banquet)

 The (International) Noise Conspiracy, Bigger Cages, Longer Chains (Enitaph) . Mike Clark, Summertime (laryKey)

# RFVIFW

THE CORRS Live in Lond Rhino 970161

RELEASE DATE: lan 7 These Irish pop stars sure put on a

show. Fans old and new alike will bask in the glorious production of this concert DVD and the memorable performance of some 23 tunes. From the superb vocal-less "Joy of Life" to the pop hits



and "So Young viewers will find themselves excited members of the audience despite watching from home. The disc's special fea-

"Breathless"

tures include a documentary that tracks the band's beginnings and its take on the touring life. It particularly recounts the group's 1999 stop in Landsdowne Road, Ireland, a show that really launched the quartet into the international scene. A multiplecamera-angle feature can be accessed on several performance tracks, including "Dreams" and "Radio." Also included is a bonus performance of "Merry Xmas (War is Over)," as well as some DVD-ROM-accessible extras.--JK

## SOLARIS The Criterion Collection 164 RELEASE DATE: Nov. 26, 2002

Concurrent with the theatrical release of George Clooney's Steven Soderbergh-directed Hollywood remake, Criterion released legendary Russian director Andrei Tarkovsky's metaphysical, surrealistic sci-fi masterniece Dubbed an "anti-2001," the long (169 minutes), moody, dense film about a



a mysterious oceanic planet is nonetheless deeply enand beauti fully filmed In best Criterion tradition, the

troubled

space sta-

tion circling

release is a two-DVD set, visually enhanced with restored audio. Added features include audio commentary from Tarkovsky scholars Vida Johnson and Craham Petrie, deleted and alter nate scenes, and video interviews with lead actress Natalya Bondarchuk, cinematographer Vadim Yusov, art director Mikhail Romadin, and prolific electronic avant-garde/film score composer Eduard Artemyev.—JB

## EDWIN McCAIN Mile Marker: Songs & Stories From the Acoustic Highway ATC 2001

RELEASE DATE: Nov. 26, 2002 Though Edwin McCain's music tends to be serious singer/songwriter fare, he is really a joker who revels in telling stories. Viewers will glean this from this hour-long disc, which mainly includes a mini-interview seament and performance clips. The interviews find McCain discussing such topics as his disdain of the studio recording process and how he came to write the hit song "I'll Be," one of the performances the disc contains. The project also includes footage going back to 1991, when McCain was just starting out, and con-tains early videos for "Sorry to a Friend" (a clin that was previously unreleased) and "3 A.M." A favorite feature is "Edwin's Kountry Krib," a spoof on MTV's Cribs in which McCain gives viewers a tour of his country abode. The disc is a good introduction to McCain and his work, offering fun bits for tried-and-true fans .- JK

### HMI HENDRIY Blue Wild Angel: Jimi Hendrix Live at the Isle of Wight Experience Hendrix/MCA 088 170 341-9

RELEASE DATE: Nov. 12, 2002 Directed by Academy Award-winning documentarist Murray Lerner, the 154-minute feature, a hit at the 2001 New York Film Festival, provides a glimpse of what might have been for the great guitar rock innovator, who would live



this triumphant Aug. 31 1970. English festival appearance Backed by Mitch Mitchell on drums and hassist Rilly

only 18

days past

Cox. Hendrix is shown transitioning from deconstructed classics like "Sgt. Pepper's Lonely Hearts Club Band"/"Spanish Castle Magic" into the new musical territory of "Freedom" and "In From the Storm." Subdued in comparison to his incendiary Monterey Pop and Woodstock performances, Hendrix still ceaselessly fascinates, and while music fans may want to skip the 15 minutes of introductory interviews, the archival footage of Hendrix being interviewed by Dick Cavett is priceless. DVD extras include concert artifacts and a multiple-camera picture-in-picture feature during songs including "Red House" and "Machine Gun."—JB

## THE STRING CHEESE INCIDENT Waiting for the Snow to Fall Sci Fidelity 2010 RELEASE DATE: Jan. 14 A connection to both nature and

to music is what makes the String Cheese Incident work, says band members Kyle Hollingsworth, Keith Moseley, Michael Travis, Michael Kang, and Bill Nershi in the hour long film featured on this disc. The documentary follows the band on its 2002 winter tour through a number of Colorado ski towns, including Crested Butte, where the quintel first started performing. Fans will get an inside look into how the band prepares for shows, determines set lists, and collaborates on new tunes. Various performance clips also bring viewers closer to the band's unique mix of country, Latin, bluegrass, and funk. A multi-angle option is available on two sonds - IK

**BILLBOARD JANUARY 25, 2003** 

sax master - PVV

# Congratulations Dave Koz

on your 2nd Grammy nomination
Best Pop Instrumental Performance
"Blackbird"
Dave Koz & Jeff Koz

W.F. Leopold Management

# Congratulations Melissa Etheridge

on your 12th Grammy nomination

Best Female Rock Vocal Performance

'The Weakness In Me'



W.F. Leopold Management

# **SINGLES**

# Edited by Chuck Taylor

## R&B

IA RULE FEATURING ASHANTI Mesmertze (4:40) PRODUCERS: Chink Santana, Irv Gotti WRITERS: I. Atkins, A. Douglas, A. Parker, I. Lorenzo, T. Bell, L. Creed

PUBLISHER: not listed Murder Inc./Def Jam 15768 (CD promo) Ja Rule and Ashanti play a hip-hop version of Jack and Jill, as they return to the well of R&B/rap collaborations for another hit with "Mesmerize," Serving as the second single from Ja Rule's platinum The Last Temptation, the track taps the familiar formula of combining the gruff rapper with the melodic singer. The result is amiable at best, with producers Chink Santana and Irv Gotti sampling the Stylistics' "Stop Look Listen" for the track's backdron With the success of such past efforts as the duo's "Always on Time," which topped the charts, and Ja's various duets with J.Lo, it's proven pudding that R&B-meets-rap collaborations are a recipe for success. And while mainstream R&B radio has already begun to bite, the real question is, How long before this overused well runs dry?-

## COUNTRY

▶ PHIL VASSAR This Is God (3:30) PRODUCERS: Dann Huff, Phil Vassar WRITER: P. Vassar PUBLISHERS: EMI April Music/ VassarSongs Music, ASCAP Arfata 69183 (CD promo)

Phil Vassar penned this song on a recent flight: once his label heard the demo. it was quickly released to country radio and is being made available on subsequent pressings of his current album. American Child. ("Workin" for a Livin." a duet with Vassar and Huey Lewis covering the rocker's '80s hit, is also being added to the album.) The label had good cause to react swiftly to get "This Is God" to the public. It's a power emotional song that takes a look at mankind's actions from a divine perspective. The lyric, which has God saying that all he's asking for is love, is extremely moving. It's a call for accountability and a reminder that for each of us there are consequences to our actions. It's not preachy just poignant thought-provoking, and heartfelt, and Vassar's passionate delivery beautifully drives the message home. In a world gone crazy, this is a musical reminder of a simple solution.—DEP

★ STEVE WARINER Snowfall on the Sand (4:49) PRODUCES: Steve Wariner WRITERS: S. Wariner, B. Kirsch PUBLISHERS: Kidbilly Music, Steve Wariner Music, BMI

Music, BMI
SelecTone Records (ID promo)
The first single from Steve Wariner's
forthcoming album, Steal Another
Day—the debut of his own SelecTone
Records—finds him maintaining his fine
record of emotion-laden vocals, excellent musicianship, and song/enviring
prowess. This is the kind of moving story
song that is Wariner's strong suit. He

# S P O T L I G H T S





TONIC Head on Straight (3:45) PRODUCER: Bob Rock WRITERS: E. Hart, D. Lavery, J. Russo PUBLISHERS: EMI April/Big Ass Pete/Skizzneck/Grace King, ASCAP Universal 20906 (CD promo)

Los Angeles-based Tonic is sitting pretty with two Grammy Award nominations: best rock performance by a duo or group with vocal for previous single "Take Me As I Am" and best rock album for the current Head on Straight. You'd think such acclaim would tip off programmers that this ace melodic trio has something sub stantive to offer, but sadly, corporate radio's agenda has left Tonic high and dry with this, its third album, Perhaps cranked-up second single "Head on Straight" will awaken the suits to the obvious charms at play here. The song opens with a downtempo plea for a second chance, then cracks wide open as lead Emerson Hart yows to his love "I'm keeping my head on straight/so you can trust me again." The goods are all here: meaningful lyric heavyhanded hook, gritty production, and nassionate vocal. If this "Head" isn't right up adult top 40's alley, then PDs need theirs examined .- CT

turns in a tender performance relating this lyric about an estranged father and son. Over the years, Wariner has continually re-emerged at country radio (think "folies in the floor of Heaven," which won the Academy of Country Music's 1999 song of the year award, and is always a welcome presence. This song should signal the lasts chapter in a hif-filled career by one of country's most gifted arists.—DEP

# DANCE

★ LA BOUCHE In Your Life (4:07) PRODUCERS: FMP WRITERS: G.A. Saraf, F. Farian, M. Thornton, L. McGray,

L. McCray PUBLISHER: FMP Songs Logic Records 74321-96814 (CD promo) Club kids of the '90s surely remember La Bouche classics "Sweet Dreams" and "Re My Lover." The duo's first single in three years, "In Your Life" picks up where those hits left off, sporting an anthemic hook: tasty, albeit retro production; and the familiar and fervent vocals of Kavo former singer for La Bouche off-shoot Le Click, "In Your Life" is dedicated to Melanie Thornton, the original La Bouche lead, who was killed in a plane crash in 2001. It's a fitting tribute, with the track's skyward chorus and celebratory beats. An absolute iov.-CT

# JOSH GROBAN You're Still You

(3:38)
PRODUCER: David Foster
WRITERS: E. Morricone, L. Thompson
PUBLISHERS: RTS Muslc/Bamboo
Tatoo/Brandon Brody Muslc/Warmer-Tamor/Brandon Brody Muslc/Warmer-Tamerlane, BMI

143/Reprise 101040 (CD promo) Quietly, politely, but with dogged determination, Josh Groban has established himself as a new hero in the adult music world. His eponymous debut set has sold 2.5 million copies, making it the No. 13 album of last year, while his second single, a version of "O Holy Night," sprinted to No. 1 on the AC chart last month, "You're Still You" is the natural follow-up to his debut, "To Where You Are," bearing a similar imprint of grandiose, dramatic production, courtesy of mentor David Foster. For youngsters, it probably doesn't get much cheesier than this, but for Groban's growi legions, this sky-scraping ballad is a dordeous slice of nure non heaven. deliriously balanced between delicate loving tenderness and go-for-broke fervor. Consider this guy the able male counterpart to Celine Dion. AC. he's all yours, so get to it.- CT

## **NEW & NOTEWORTHY**

\* LISA MARIE PRESLEY Lights Out (3:40)

PRODUCER: Andrew Slater
WRITERS: L. Presley, G. Ballard, C. Magness
PUBLISHERS: Kidbilly Music, Steve Wariner
Music, BMI
Selec Tone Records (CT) promoti

Selectione Records (CD promo) Elvis' daughter, ex-wife of Michael Jackson and Nicholas Cage, and now... singer? The long-awaited solo project from Lisa Marie Presley is a fairly audacious step into uncharted territory, revealing a husky vocal stamp (think Patty Smyth meets Cher) set against an instrumental backdrop that is surpris ingly country in feel, with jangly guitars, lots of bass and organic percussion, and a lyric-written in oblique fashion by Presley-that's seeded in the heart of hometown Memphis, Producer Andrew Slater has positioned the sound of "Lights Out" somewhere between rock and country-a perfect reflection of her dad's roots-giving this record a ripe, fresh feel that's more Sheryl Crow than the Avril Lavigne bandwagon. Presley may not be the next Norah Jones-her voice is buried pretty far in the background-but her foray into the music world is an appreciably melodic one that certainly surpasses the novelty shades of fellow celebrity offspring 

# IN CONCERT

TRANS-SIBERIAN ORCHESTRA Dec. 22, 2002 Beacon Theater, New York

Taking in a concert by Trans-Siberian Orchesta (TSO)—the rockopera outfit that transformed \*Carol the Bells' into a bombastic Yuletide and hem—seems to be turning into as in the state of the state of the state of the state of the tree and roasting chestnuts. Indeed, in its sidtly sort as partiting up the tree and roasting chestnuts. Indeed, an audience ranging from grandparents to children young enough to still believe in sisten Wise Your englet children for the state of the st

But this is not your parent's holiday pageant, with muckinas sitting shoulder to shoulder and dutifully sessing through the program by rote. Accompanied by a duzzling light show, a string section, and a seven-member chorus that sowyed to the beat. TSO rocked brought is absume Christman Even and Other Stories, reinterpreting fail, "by to the World" and "Silent Night" as rousing, metal-steps transifector and pipping with such ever we had it but the show into several climases instead of only on intested or the protinested of only on intested of only one

The concert followed the album's storyline of God sending his youngest angel to Earth on Christmas Eve to find the best example of the goodness that the holiday celebrates, its pages turned by the inviting, whele smooth tone of narrator Tim Cain. With a snay of his fingest runing the lighting into a cuttain of soft stars, Cain guided the audience through the magical story that used other standards like "Dance of the Sugarphum Fairy" and "OH Holy of th

Night" a part of the musical backdrop. The crowd did not have to wait long for signature tune "Christmas EveX-Sargios 1224" (the alorementioned reconstruction of "Card the Bells"), which so migraced the audience that it was left shouting its appreciation. After completing the Christmas-oriented reperfoire, TSO reality let loose with selections from "The Christmas Attic" and Beethowert Is and Night" another conceptual project that tackles the composer's most-renowned

masterpieces. With the lights choreographed into a brilliant dance of color, TSO nailed passages from the Fifth and Ninth Symphonies without so mucl as a hitch, even throwing in the hook from Deep Purple's "Smoke on the Water" as a tongue-in-cheek changeup. But the show-stopper was a gutsy run-through of TSO's latest work in progress: "Oh Fortuna," the first movement of the opera "Carmina Burana." The company stopped the music on a dime-twice-letting the angelic voices of its three female thorus members soar a cappella before resuming with the same light-

ning precision.
Thanks to reined-in theatricality and reasonable ticket prices, this newest work could launch TSO into a year-round franchise instead of a seasonal tour. The lullaby of Broadway may be calling from around the

corner\_GI

RONNIE SPECTOR, Dec. 21, 2002 B.B. King's Blues Club, New York

B.B. King's Blues Cub, New York
Launched in the mid-80s as an
informal Jam with close musician
friends, Ronnie Spector's annual
Christmas party is now something of
an institution in her hometown.
Backed by some of the city's top
musicians, the legendary singer
brought this year's show to B.B.
King's Blues Club, in the heart of
Times Souare.

Despite the venue's overcrowding, overcharging, and often overzealous security, the capacity crowd of 750 got to celebrate the season in true rock'n'roll style—with a passionate set of holiday favorites, '60s classics, solo sems, and well-carded covers

Setting the tone for the night, Spector's eight-member band opened with a bluesy instrumental version of Mel Torme's "The Christmas Song." which featured the sultry sax of Arno Hecht from the Uptown Horns. The ensemble also included lead guitarist Daniel Rey, the long-time Ramones collaborator who co-produced Spector's acclaimed 1999 EP, She Talks to Rainbows (Kill Rock Stars), plus Loser's Lounge regular Joe McGinty (keyboards), Jeremy Chatzky (bass), Andy Korn (drums), Danny Obadia (keyboards), and Tricia Scotti and Anne Husick on backup vocals and percussion.

With the audience as warmed up as roasted chestnuts. Spector opened her set to the rollicking hood-beats of Seigh Ride. Sporting flowing, black fringes and her classic, teased bouffant, the 55-year-old singer still looked like the sexy, tenage "bad girl" who fronted the Romettes in the early '08. Spector specific properties of the carby one of the properties of the prop

more self-assured resonance. Sadly, many of her contempo raries of those earlier times have passed on, and Spector's covers often turned into loving tributes to their musical legacies. The first was to the neighbor she credits for inspiring her teenage singing. "When I was growing up right about 15 minutes from here in New York, in Manhattan, there was a guy. Frankie Lymon, of the Teenagers," she recalled. "He gave me one Christmas hit before he died." She then belted out his doowop-based "It's Christmas Once Again." Spector continued the festive fun with "Frosty the Snowman, performed to a backdrop of dancing snowflakes" projected on screens behind her.

Affer a quick change to an adorable Stata-text outfit. Spector returned for an encore of "1 Says Memmy Rising Stata Claus" and "1 Can Hear Music," As the collected roses and several standing ordinos from fans, Spector offered her final holiday greetings and left the stage. From middle aged couples with kids in two to such notable hipsters as 10 Generation's Jesse Malin and altrountry poster by Pyran Adams, there was no doubt that this audience got its present senily.—6

CONTRIBUTORS - Debotah Erass Price, Resham Hall, Chery Spirlman, Chuck Taylor, Christs J. Thus. 59011/2017: Release deemed by the review often in decree special attention on the basis of modula ment and/or followed dura potential. NEW & defended in the charge of the c

# MERCHANTS & MARKETING

# Adema An Ally In 'Mortal Kombat'

Band's EP. Single Help Midway Games Move More Than 1.3M Copies Of Title

BY STEVE TRAIMAN With alliances between videogame makers and the recording industry on the rise some artists are now releasing music designed specifically to help promote both themselves and new enfluere titles

Case in point: Arista act Adema released an EP titled Insomniac's Dream just ahead of the holiday shonping season that, in part, plugged the game Mortal Kombat: Deadly Alliance from Milpitas, Calif.-based Midway Games. The lead track, "Immortal," was penned expressly for the game, which is available on Microsoft Xbox, Sony PlayStation 2 (PS2), Nintendo GameCube (GC), and Nintendo Game Boy Advance (GBA). The video for the song-which opens with the band performing in a Mortal Kombat arena and mixes in footage of gameplay from the title-was featured on both MTV2 and mtv.com, as well as Much Music.

## A SENEFICIAL 'ALLIANCE' While the FP has sold 24 000 units

since its Oct. 22, 2002, release, according to Nielsen SoundScan, the promotional benefit has been even greater for the game. Deadly Alliance was the No. 2 best seller the first full week of release (Nov. 25-Dec. 2, 2002) on the USB Warburg Top 10 Console Sales Chart, outsold only by mega hit Grand Theft Auto: Vice City. It was on the Video Software Dealers Assn.'s Top 10 Game Rentals VidTrac chart from release week through year's end.

More than 350,000 units were sold in the first nine days of release, according to NPDFunworld, which tracks game sales at retail. The title sells for \$49.99 for Xbox, PS2, and GC and \$29 99 for GBA

Midway marketing VP Helene Sheeler reports that the company has sold more than 1.3 million units of Deadly Alliance as of Jan. 6: 1 million of those titles were sold in the first month of release

In the bonus DVD content on Deadly Alliance, both the song and music video are included. Another hig marketing push came from a game trailer that appeared on more than 5,000 movie screens, reaching an estimated



18 million viewers starting Sent 27 2002, through Nov. 21, 2002, the day before the game release.

Sheeler sees a big advantage of the shift to DVDs for next-generation games. "In addition to a lot more 'room' for advanced graphics and gameplay levels, we can make plans for honus features that include the music videos, interviews with the artists and game developers, 'making of material, and other good stuff," she notes. "For most of our titles due later this year, we're pitching game themes to a number of hands

"Game players and music buyers share the same demographic," she adds, "and combining the two has

been a perfect merger. Indeed, for the members of Adema all professed daming enthusiasts .... the ability to attach itself to one of the leading videogame franchises was an attractive promotional opportunity: Midway reports the Mortal Kombat series has sold more than 19 million home games, and sales of games and licensed merchandise have topped more than \$1.5 billion to date.

We grew up with Mortal Kombat, Adema drummer/spokesman Kris Kohls says, "We play games on the road all the time to relieve the stress, and it was great to do this special song for the new same. Every time we perform the song, it really gets us into the game."

# SIMILAR PARTNERSHIPS

While Electronic Arts last year became the first major game publisher to create a separate division to work with labels to develop and acquire music from top acts for its games (Billboard, Sept. 14, 2002). Midway has been pursuing a similar strategy, on a less formalized basis, in recent years Island/Def Jam act Saliva recorded a

new version of the theme to Peter Gunn for the game Spu Hunter two years ago. More recently, Roadrunner band Dry Kill Logic recorded an updated version of "Take Me out to the Ballgame" for the baseball game MLB SluaFest 2003, and Interscope act Jurassic 5 created an original theme song for the title NBA Ballers. The game's DVD section features a liveaction-performance video and interviews with hand members

Midway has worked with Maissa Dauriac's Los Angeles-based Synco Entertainment as a music consultant to help sign the bands and clear the royalties with music publishers and others involved. She has also worked with other game companies in the same canacity.

# Handleman Halting Its **E-Commerce Outsourcing**

out of the e-commerce outsourcing business, citing the slow growth of online CD sales. The company was offering third parties a white-label storefront for music via its Handleman Online division, with a slate of services that included site hosting. sound clips, artist/album information, and fulfillment.

Moving forward, Handleman will only offer its Web clients fulfillment and pricing/merchandising advisory services. Those affected by the

move are kmart.com, jcpenney.com, and aafes.com. All three currently have their online music stores hosted and operated by Handleman, which says it will belothe retailers shift to other e-commerce hosting options. The shift in strategy

does not affect the company's relationship with MTV Networks' sites, which use Handleman exclusively for e-commerce fulfillment. As part of the move, Handleman

will incur a one-time pre-tax charge of \$5 million in the fiscal third quarter, which ends Jan. 31.

# ABRUPT CHANGE IN THINKING

Handleman chairman/CEO Stephen Strome said in a statement that while fulfillment and category management for online retailers remain an important part of the company's product and service offerings, "we will be providing only those business functions where we create the greatest value and efficiency for our customers." The move marks an abrupt shift in

Handleman Co, says it is getting rackjobber. Just six months earlier, the company was predicting that the online unit would break even in 2004. A year-and-a-half ago, Handleman announced a deal to run the icpen-

ney.com music store (Billboard, July 28, 2001) and viewed the alliance as the beginning of Handleman Online's extension into the e-commerce management business.

## PRIMARILY A NICHE BUSINESS Despite years of promise about the

opportunity in selling music online, it largely remains a niche business. Last year montraditional retail sales-which also encompasses entities like direct-order business via TV-accounted for a fraction of the overall album business, at 22.7 million units, according to Nielsen SoundScan. As a result, an increasing

number of retailers-viewing e-commerce as too expensive-have been ceding management, hosting, and fulfillment duties for their online music stores to third parties

However, despite the opportunity, Handleman executives are now acknowledging that the e-commerce business "hasn't materialized the way we thought it would" and that the "economies of scale aren't there.

Much of the business that has been available has been snapped up by Web retail giant amazon.com, which is offering its established interface and shopping features on a co-branded basis. In the past year it has taken over managing the e-commerce operations of such businesses as CDNow, Virgin Entertainment Group, and Borders Books & Music.

# Billboard's "Year in Music" 2002 Issue

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# MERCHANTS&MARKETIN

# Declarations Of Independents.

DÉJÀ VU: History appears to be in of 30 employees (Retail Track. the process of repeating itself, and it is not pretty.

It may be possible to extrapolate a good inkling of what lies ahead for the independent community in 2003 from some stories

that ran in these pages in the notton-distant nast In February 1996, we reported in this space that independent distributors were witnessing an unprecedented flood of returns in the post-holiday weeks (Declarations of Independents, Billboard, Feb. 17, 1996). Three

months later, we collaborated with our colleague Ed Christman on a page-one story headlined "Indie Sector Hobbled by Stiff Returns for Early '96" (Billboard, May 25, 1996). At the time, retailers were going

through a particularly rough patch, as low-ball pricing by electronics chains and general instability in the marketplace were forcing closures of music-retail outlets. Between December 1995 and May 1996, we reported, a halfdozen chains had folded some 150 storefronts, (Among the webs shutting doors was Wherehouse Entertainment, which had filed for Chapter 11 bankruptcy protection in August 1995.)

Returned product poured into independent distributors' warehouses. We estimated in mid-1996 that the indies' return rates were running at the severe level of around 40%.

Fast forward to 2003, on the heels of a year of precipitous downturn in music sales culminating in a horrific Christmas season. In just the first nine days of the

new year, Best Buy/Musicland. Trans World, and the again-troubled Wherehouse either closed or confirmed plans to shutter a total of 224 stores in the month of January alone. Many already believed the number of U.S. store closures could reach 500 by the middle of the year-more than three times the number witnessed in six months in '95-'96. Given what has already transpired this year, that estimate may be viewed by some as conservative.

It is unnecessary to comment bout the resonance of these numbers in terms of the returns picture this year, except to say, "Fasten your seat belts.

SOUTHWEST REVISITED: As reported last issue, Southwest Wholesale in Houston again pared its one-stop staff Jan. 6, letting go Billboard, Jan. 18).

We attempted to contact Southwest VP of sales and retail marketing Rick Shedd about plans at the company's distribution unit. but calls were not returned.

No layoffs were made on the distribution side at Southwest. which ramped up its efforts to distribute regional product in-house last spring (Declarations of Inde-

## SCOUNTRAVERS TO WINDLESSALE

pendents, Billboard, March 30, 2002). The company currently employs about 10 dedicated distribution salespeople. Southwest distributes a large number of regionally based labels, including a variety of one-off projects, many of which are in the rap, Latin, and country genres. Labels include Dope House, Worldwide Gospel, Slewfoot, Wright On, Wreck Shop, Green House, Rosetta, Teias, SRG Sounds, and Tin Roof

While sources inside the comnany express confidence about Southwest's ability to make a go of it by distributing its niche product, one knowledgable observer believes the cutback of one-stop activities limits the firm's options. "They made a huge mistake getting rid of their one-stop," the source says. "They have no other labels but their own, and they're going to be totally dependent on having a hit."

CROSSING OVER: Morty Wiggins. president of Tower Records' inhouse label 33rd Street Records is assuming some additional. albeit informal, duties at sister company Bayside En-



tertainment Distribution. "We all work for the same company. Wiggins says.

On several occasions, I said, 'Hey, I think I can help you guys.' [Bayside acting president/COOl Bill |Baumann| took me

up on it." Wiggins will now consult with Bayside on the marketing and promotion of product from small, frequently artist-run imprints with no in-house staff for those functions. He offers Rome's forthcoming JTT Empire release. Do It, as an example of the type of material he'll work on. Wiggins says, "I hope to provide

value to Bayside's customers.

# Retail Track

THE WITCHING HOUR: I have caught the occasional gripe during the past month that I am serving up too much doom and gloom lately. If that's a problem, then maybe you should embrace the approach to industry news taken by BMG Distribution president Pete Jones, who says, "I

think the cup is one-third full." But I write what I hear, and here's what I hear this week: Since I wrote two weeks ago about a fear that 500 record stores would close in the first half of this year (Billboard, Jan. 11), the first shoe has dropped, and whether the second shoe drops depends onpardon me for mixing metaphors-

how the witching hour plays out. The witching hour, in the parlance of some distribution executives, is the date when cash is due from accounts in order to take advantage of early payment discounts on Christmas product. For most majors, early payments were due Jan. 10, a Friday. But with a fivebusiness-day grace period and Martin Luther King Jr. Day in the mix, this year's witching hour is Tuesday, Jan. 21.

That date serves as a catalyst as some chains figure out which way to go. While we wait to see what that day brings, here's what has happened so far this year: Trans World Entertainment is closing 40 stores, and Best Buy has closed 110 Musicland stores and is reassessing the Musicland operation leaving distribution executives to worry about how many more stores it will cost them and whether music will be curtailed in Best Buy and the remaining Musicland outlets.

The vendors' main worry right now. however, is Wherehouse Entertainment and it has circulated a list of 94 stores that it will close by the end of this month. Beyond that, the chain is looking at ways to close even more stores and already has told vendors about plans to put part of itself, via a sub-corporation, into Chapter 11. But now suppliers say that an outright Chapter 11 filing is also being pondered, and vendors are waiting to see which way that will play out.

Believe it or not, how it plays out could have an impact on the 102-unit Music Network chain, or so I am told. After paying \$25 million to buy 62 Wherehouse stores in 2001. Music Network found itself in a cash source last year, missing a payment to the majors in May. In a move to become current on payments, it closed its one-stop in November and started shipping back product to vendors. Now, after a disappointing holiday selling season, the chain supposedly wants to close down 46 of the Wherehouse stores, and sources say the Music Network executives believe that because Wherehouse

is still the main lease holder on those stores it can close them as part of a

Wherehouse filing, should that happen. Wherehouse and Music Network executives did not return a call for comment. But a real-estate executive is skeptical that such a strategy will work, noting that when stores are sold, landlords generally like to keep the more credit-worthy company's



name-in this case probably Wherehouse, since it is the bigger company and is owned by a known financial firm-on the lease but usually also get the new tenant to be the guarantor, should the lease holder default.

While that plays out, the other main chain-which is newly arrived-on the industry's watch list is Value Central Entertainment, the company formed by the merger of Central South and Value Music in September 2002. That merger is already in trouble right out of the starting gate, with Randy Davidson and his son leaving the chain and the company now solely owned by the Value Music principals.

Neither side would comment, but sources say that night after the merger closed, an audit of the company came up short \$3 million in assets, all from the Central South side. A safeguard provision in the merger deal calls for whichever side is missing assets to make good or forfeit the ownership stake. Sources say that while Davidson tried to make good, he was only able to bring \$1.75 million to the table and thus lost his equity, leaving him and his son Greg now completely out of the picture.

Some might consider the gain of outright ownership of the merged company as a windfall for the Value Music partners, but it comes with a price. The bank supplying the chain's revolver is nervous about the missing assets and has tightened up the loan. But while vendors are also nervous, a financial executive at one of the majors says that if the bank shows a little patience, this could all work out, considering that one of Value Music partners is Arthur Blank, the co-founder of Home Denot.

Anyway, if you add up the stores in this column, we are at 290 stores and counting.

# **RIAA Certifications For December**

Recording Industry Assn. of America certifications of album shipments:

## MULTI-PLATINUM ALBUMS

ath/Interscope, 7 million. Queen, Greatest Hits, Hollywood, 7 million Avril Lavigne, Let Go, Arista, 4 million Ashanti, Ashanti, Murder Inc./AIM, 3 million Soundtrack, 8 Mile. Shady/Interscope

Jay-Z, The Blueprint 2: The Gift and the orse, Roc-a-Fella/Def Jam, 3 million.

Christina Aguillera, Stripped, RCA, 2

Justin Timberlake, Austified, Proc/Zomba, 2 John Mayer, Room for Squares, huntel Kenny Chesney, No Shoes No Shirt No

## PLATINUM ALBUMS (1 million units) Various artists, WILE: The Anthology

Lil' Flip. Undaground Legend, Suckafree/

Billy Joel, The Essential Billy Joel, Colum-Jay-Z. The Blue print 2: The Gift and the

, Roc-a-Fella/Def Jam, his seventh Elton John. Elton John's Greatest Hits 2002, Rocket/UTV/UME, his 25th Chicago, The Very Best Of: Only the Begin ay. Warner Strategic Marketing, its 18th

Nirvana, Nirvana, DCC/Geffen/Interscope ntn. ndtrack, 8 Mile, Shady/Inten

Rascal Flatts. Melt. Lyric Street, its second TLC. 3D, Arista, its fourth.

Good Charlotte. The Young and the Hope

Hall & Oates, Ahandoned Luncheomette

Matchbox Twenty. More Than You Think Justin Timbertake, Justified, Jave/Zomba Musiq, Auslisen, Del Jam/Del Soul, his second

Reba McEntire, Reba McEntire Live, MCA Ja Rule. Th Last Temptation, Murder Inc./Del Jam. his fourth

Agullera, Straypes Chevelle, Wonder What's Next, Enic. its CA, her third, Cam'ron, Com With Mc. Roc-a

GOLD ALBUMS (500,000 units)

Alison Krauss + Union Stallon, Live.

Jay-Z, The Blueprint 2: The Gift and the rse, Roc-a-Fella/Def Jam, his seventh. Ellon John, Elton John's Greatest Hits: 170-2002, Rocket/UTV/UME, his 35th. Dave Matthews Band, Live at Folsom Field. na Rags/RCA, its 10th.

Nirvana, Nirvana, DGC/Geffen/Interscone undrowly, 8 MHe. Shady/Interscope Kelly Rowland. Simply Deep, Music Worlds

Tori Amos, Scarlet's Walk, Epic, her sixth. Nick Carter, Nouver Never, Five/Zornha, his first Rascal Flatts. Melt. Luric Street, its second.

of a Child. Twin Sisters. Jahelm, Still Ghetto, Warner Bros., his

Carreras, Domingo, Pavarotti, The Three nors Christmas, Sony Classical, their fifth. TLC, 3D, Arista, its fourth.

Pearl Jam. Riof Act. Epsc. its eighth. Missy Elliott. Under Construction, the Gold Mind/Elektra, her fourth.

Toni Braxton, More Than a Woman, Arista.

Matchbox Twenty, More Than You Think u Are, Melisma/Atlantic, its third. Craig David, Slicker Than Your Average

George Harrison Regionached Dark Barry Manilow, A Christmas Gift of Love.

Instin Timberlake Instilled Tea/Zemba has Kidz Boo Kids. Kidzon 2. Razor & Tie. their

Soundtrack, Lizzie McGuire, Buena Vista/ Walt Disney Andinalave Audioslane Interscope/Enic. its

Shager, Lucky Day, But Yard MCA, his third Alejandro Fernandez, Que Seas Muy Fells Sony Discos, his second.

na Krall, Live in Paris, Verve, her fifth, Ja Rule, The Last Temptotion, Murder, Inc. Christina Aguillera, Stripped, RCA, her

Foe Fighters, One by One, Roswell/RCA. Cam'ron, Come Home With Me. Roc-a-Fella

3 Doors Down, Away From the Sun, Republic/Universal, their second



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# Sites + Sounds

THREE WAY DEAL : DMY Music a provider of music-programming services to business and digital-cable subscribers, is teaming with EMI Recorded Music and clothing retailer Anchor Blue on a promotional CD compilation called New Year, New Hear.

The CD—which will feature tracks from such EMI artists as Coldplay. OK Go, the Exies, and the Vines-

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A LITTLE UNCLEAR?

will be free with purchases of \$50 or more at Anchor Blue stores. The compilation will come with a coupon to nurchase the full-length albums of featured artists at participating Sam Goody stores.

Audio messages recorded by Coldplay, OK Go, and the Exies will be incorporated into DMX Music programming broadcast in Anchor Blues stores. The messages will include back-announcing of song titles and Additionally, music and interviews

MUSIC CHOICE GOES ONLINE: Music Choice has announced that later this year it will begin offering its music programming in the Windows Media 9 format to the high-speed Internet divisions of its cable distribution partners

service have been announced vet. mented with offering its programming online; however, it discontinued such operations because of high streaming costs. One of the selling points of the Windows Media 9 format is its claim of cheaply enabling high-speed online streaming and eliminating buffering delays.

CASH FOR NAPSTER CREDITORS: The U.S. Banknuntey Court in Wilmington. Del., has awarded a group of Napster's unsecured creditors more than \$2 million of the \$5.3 million generated in a sale of the company's assets last year (Billboard Bulletin, Nov. 18, 2002). Bertelsmann was awarded \$3 million-significantly less than the \$98

TRAFFIC TICKER Top Retail Sites

mentions of the artists' albums. with Coldplay, OK Go, the Vines, and the Exies will air on DMX programming for its digital-cable subscribers

through Jan. 26.

No distribution deals for the online Music Choice previously experi-

holders had opposed. windowsmedia com ExecutiveTurntable DISTRIBUTION: Matt Bremer is

million in claims it had sought against

"No. it's not a lot of money." says Rick

lonoff, an attorney for the creditors. He adds that he is pursuing other areas

of recovery, including insurance claims.

LIQUID BOARD IN FLUX: A Delaware

Supreme Court has invalidated the

August 2002 appointment of two

directors to Liquid Audio's board.

including current chairman James

Last month, Liquid Audio's board

voted to dissolve the company in the

aftermath of a failed merger with

Alliance Entertainment, which share-

He was director of strategic plan-

ning and business development for

Del Monte Foods.

New Choices

Somes, the company announced.

A Bertelsmann rep declined to

Napster's Chapter 11 estate.

comment

named VP of strategic planning for ution in Los Anthe Handleman Co. in Troy. Mich. geles. She was

"With this important issue resolved.

we will work with the remaining direc

tors of Liquid Audio to pursue the best interests of the company and all its stockholders," James Mitarotonda, MM

Co.s president/CEO and Liquid Audio

Gerry Kearby resigned in November 2002.

LOUDEYE RE-ENCODES, RE-UPS:

Loudeye Corp., a Seattle-based pro-

vider of song samples to Web mer-

chants, says it will re-encode its

music samples catalog in the Win-

its music-samples services agree-

ments for MSN Entertainment and

Additionally, Loudeve has renewed

dows Media Audio 9 format.

Liquid Audio co-founder and CEO

board member, said in a statement.

NEW MEDIA Joel Zaremby is named VP of client services for the Summit Media Steve Weinstein Group in New York. He was adveris named chief tising director for Reader's Digest technology officer for Macrovi-

sion in Santa Clara, Calif, He was

senior director of

retail marketing.

Stephanie Cohen is promoted to VP of retail marketing for Universal Music chief technology officer for Vicinity

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15. borders.com			2:51

Source: Nelsen/ NetRatings, November 2002 Rank-inos edited by Billboard, Data is based on audience curement of more than 62,000 U.S. penelets who



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# Picture



# This

TOUCHDOWN DEAL: As the kickoff to Super Bowl XXXVII approaches, Warner Home Video (WHV) has signed a three-year pact to market and distribute home-video titles from the National Football League (NFL). Under the terms of the deal, the NFL will produce three original titles per year for WHV distribution.

The NFL's home-entertainment distribution rights have been up in the air since last spring, when its former partner, USA Home Entertainment, was dissolved after Vivendi Universal's acquisition of USA Networks. NFL VP of partnership marketing and corporate sales Peter Murray says the company ultimately chose WHV because of its "distribution strength and marketing expertise.

WHV VP of marketing Doug Wadleigh says the company was also anxious to move into the distribution of sports titles. "We have really been acquiring a lot of content so we can become a onestop shop for content for our retailers," he adds. "The sports category is growing, especially on DVD."

The first title under the pact will be the Super Bowl XXXVII VHS/DVD. which will be released Feb. 11-just 16 days after the big game. The DVD will contain more than three hours of programming, including such special features as pre-game and post-game analysis and behind-the-scenes footage from Super Bowl week. Price points are not yet available.

Wadleigh says WHV will spearhead an aggressive marketing campaign that includes national and local TV, print. and radio advertising. It is working on deals with such mass market retailers as Wal-Mart, Best Buy, and Target and with sporting-goods and shoe and apparel stores. Direct mailers and

online marketing will also be pursued. The NFL will produce two more new titles in 2003 from previously unreleased NFL archival footage for release around Father's Day and Christmas and will be available as high-end, collectible gift sets.

EARLY 'SIGNS': Consumers who were awaiting the home-video release of M. Night Shvamalan's alien-invasion film Sions (Buena Vista) found the title in stock a full four days before its lan. 7 street date at Blockbuster stores nationwide. According to Blockbuster senior VP of corporate communications Karen Raskopf, president/COO Nigel Travis ordered the move in the face of rampant street-date violations. Blockbuster is not reporting the names of the offending competitors, though Raskopf says that "all types of

She adds that in the past few months, street-date violations have become more common. Blockbuster's policy is to report any violations it notices directly to the studios, though Raskopf says the company is frustrated by the studios' lack of response. But she notes that the Sions action "was a one-time statement on our part. We don't intend to make this a regular practice."

retailers" are involved in the practice.

The timing of the dictate is a bit suspect: It came just one day after Buena Vista Home Entertainment sued Blockhuster for \$120 million regarding VHS revenue-sharing payments (Billboard. Jan. 11). Raskopf says there is no correlation between the events. A Buena Vista spokesman says the company is in talks with the retailer about the street-date violation but would not address the lawsuit or any correlation between the two.

In other Blockhuster news, three independent retailers that challenged the chain and five motion-picture studios regarding their revenue-sharing agreements in an antitrust suit have filed an appeal in the U.S. District Court of Appeals for the Fifth Circuit in New Orleans. The case was tossed out of a San Antonio district court last summer because of insufficient evidence. A similar case is pending in Los Angeles Superior Court.

MARK YOUR CALENDARS: The Video Software Dealers Assn.'s (VSDA) annual Home Entertainment show will be held July 15-17 at the Rio Suites Hotel & Casino in Las Vegas, where the show will again use an exhibitor-suite format. It will also feature a full seminar program and a show floor.



Although attendance at the 2002 show decreased 33% from the previous year, VSDA president Bo Andersen is confident that suites will be at full capacity. He advises attendees to "plan their business at the convention in advance to get full value out of it."

# **CPM Aims To Grow Anime Market With Midpriced Line**

BY BRYAN REESMAN

NEW YORK-Although the audience for anime programming has been growing steadily in the U.S. during the past decade, prices have rarely fallen below \$24.99 per title. N.Y.-based Central Park Media (CPM) is responding to consumer demand by introducing the anime industry's first midpriced DVD line Jan. 28, according to the company's managing director, John O'Donnell.

CPM will unleash the \$19.99priced line with a group of reissues it calls the "Dynamite Dozen": Battle Skipper, The Complete Shamanic Princess, Darkside Blues, Demon City Shinjuku, Garzey's Wing, Knights of Ramune, Night-Walker: Midnight Detective, Night-Walker: Eternal Darkness Silent Service, Strange Love, Venus Wars, and Wild Cardz.

By reissuing established anime titles at a reduced price-some with such new extra features as talent interviews and storyboards-CPM hopes to draw the attention of longtime fans wanting to build their collection and of casual fans willing to buy older titles at a lower price as an impulse purchase. Additionally, CPM hopes retailers will be more likely to deepen their anime catalog.
"What we're trying to do," O'Donnell explains, "is take some of the best practices of the record business and the video industry that have been proven over time and start to apply them very specifically to the

Retailers are applauding the CPM line, saying that the high price of

anime world "



anime has created some consumer resistance over the years. "It's one of the things that really hurt the sales of the category in the '90s," says John Thrasher, VP of video for the West Sacramento, Calif.-based originally try to get \$24-, \$26-, or \$29-price points on an anime film, but don't keep it out there for years and years. The major studios have got fairly significant IDVDl titles between \$10 and \$15 every day." Experts in the anime industry are

also welcoming the Dynamite Dozen, though they say that other anime distributors are not likely to follow suit with midpriced lines. because many fans still do not have any qualms about high costs, "It'll likely do well for CPM," says Robert Bricken, managing editor of Anime Invasion magazine, "There are so many burgeoning anime fans who want to get deeper into anime but may be put off by the prices of many titles. However, there are still thousands of anime fans willing to pay current prices to get what they want, and the anime companies know it."

O'Donnell says that CPM's \$19.99priced titles will primarily be marketed through advertising in anime fan magazines and through promotions on such Web sites as amazon.com, barnesandnoble.com, animenation.com, and animepavilion. com. It expects to add new titles to the line in the future.

# **British Video Assn. Reveals Figures For 2002** video sales for the year increased an estimated 26% over 2001 totals to reach 154 million combined

units. The rise comes in the wake

of a 111% hike in DVD sales, which

accounted for 80 million units sold

by the end of 2002. Total VHS sales

however, decreased 13% in 2002 to

This has been a wonderful year

for video in general and DVD in

74 million units.

LONDON-While New Line Home Entertainment's The Lord of the Rings: The Fellowship of the Ring was the top-selling home video of 2002 in the U.K., according to yearend figures that the British Video Assn. (BVA) compiled, Warner Home Video (WHV) was crowned the territory's No. 1 sell-through distributor.

WHV product accounted for a 19.5% share of the U.K. video market in 2002, while Universal Studios Home Video was second with 12.2% and Columbia TriStar Home Entertainment was third with 10 9%

The Lord of the Rings, which is distributed by Entertainment in Video in the U.K., ended the year with a total of 4 million combined units sold DVD units accounted for 2.4 million units of its yearend total, while 1.6 million units were VHS

The second-best-selling title was WHV's Harry Potter and the Philosopher's Stone (known as Harry Potter and the Sorcerer's Stone in the U.S.), which sold 3.5 million combined units, with 1.3 million units on DVD and 2.2 million on VHS The BVA also reports that total

particular, but also for family entertainment," BVA director general Lavinia Carey says. "The resilience of VHS in the face of such strong DVD performance is also remarkable. With Harry Potter selling 2.2 million on VHS alone, this is hardly a format that has passed its sell-by date." The year-end figures do not account for mail-order sales, which the BVA says will likely add anoth-

er 12 million units to the U.K.'s total video sales figure The BVA figures also reveal that sales in December 2002 climbed 10% over December 2001, as WHV's live-action title Scooby Doo shifted 1.59 million combined units to beat out Columbia Tri-Star's Spider-Man (1.35 million)

and Minority Report (800,000).

which is distributed by Twentieth

Century Fox Home Entertainment in the UK DVD hardware also leaped forward in 2002, according to distributor and hardware-manufacturer promotional body the DVD Committee. Some 3.8 million DVD players were purchased in 2002, almost double the sales levels of the previous year Players are now in more

than 25% of U.K. TV households. DVD Committee chairman Mike Brown notes, "This has been another incredible year for DVD, with sales of both hardware and software doubling year on year. Over 20 million discs and 1.2 million players were sold this December alone."

BILLBOARD JANUARY 25, 2003

	Billboard TOP DVD			-
WEEK	• Nielsen VideoScan			
AST WE	TITLE LUBEL/DISTRIBUTING LABEL & NUMBER	Performers	MUM	3300
	音  NUMBER 1 音	Week At Number 1	-	-
	XXX (WIDESCREEN) COLUMN TO SIAM WOOD SAFETY COMMON	Vin Diesel	PG-13	27.95
	BARSERSHOP	Ice Cube	PG-13	26.95
	XXX (FULL SCREEN SPECIAL EDITION)	Vin Diesel	PG-13	-
2	CE AGE	Animated	PR	29.94
1	ULO & STITCH	Animated	PG	29.95
3	MINORITY REPORT (WIDESCREEN) DELAWORL SING DISTRIBUTION OF THE STREET OF	Tom Cruise	PG-13	-
5	AUSTIN POWERS IN GOLDMENDER (WIDESCREEN)	Michael Meyers	PG-13	-
4	MINORITY REPORT (PAN & SCAN))	Tom Cruise	-	-
	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN)		PG-13	-
10	BLOOD WORK (WIDESCREEN)	Elijah Wood Ian McKellen Clint Eastwood	PG-13	-
	BANGE ACKE YORD SCIN		R	26.95
В	BACK TO THE FUTURE-THE COMPLETE TRILOGY (WIDESCREEN)	Michael J. Fox Christopher Lloyd	PG	59.95
2	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN)	Ewan MoGregor Natalia Portman	PG	29.90
1	STUART LITTLE 2 COLAMBIA TRISTAN HOAD (ANTERCAMENT) GROUPS	Geena Davis Michael J. Fox	PG-13	-
7	AUSTIN POWERS IN GOLDMEMBER (PAN & SCAN) NON THE HOME ENTERTHANKEY VANDES HOLD VICES HELD	Michael Meyers	PG-13	26.95
6	LIKE MIKE FORMER MANUEL  FORMER MANU	Lil Bow Wow Morris Chestrut	PG	27.9
	BLOOD WORK (PAN & SCAN) MANUAL HOME (FDD) 2029	Clint Eastwood	R	26.9
15	BALLISTIC: ECKS VS. SEVER (WIDESCREEN) HARMAN KOME (KIND ZHIN	Antonio Banderas Lucy Liu	R	28.9
5	UNFAITHFUL (WIDESCREEN)	Richard Gere Diane Lane	8	27.9
9	SPIDER-MAN (WIDESCREEN) COLAMER VISTAN HOME ENTERTAINMENT ORBIT	Tobey Maguire Kirsten Dunst	PS-13	28.9
4	MONSTERS, INC. MALE DOMESTIFICATION OF THE STREET AND S	Billy Crystal John Goodman	6	29.9
	SIGNS (WIDESCREEN) 13/JORITHA HOME HOLD BLAN VISIA HOME ENTERNAMENT 2009	Mel Gibson Joaquin Phoenix	PG-13	29.9
3	SPIDER-MAN (PAN & SCAN) COLUMBIA THIS THE HOME DETERMINANTS IN IN	Tobey Maguire Kirsten Dunst	PG-13	28.9
7	MEN IN BLACK II (WIDESCREEN) COLUMBA TRETAN-HAR (MERITAMANUT GENET	Tommy Lee Jones Will Smith	PG-13	28.9
0	E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.) Undertal Tripial-work video 2006	Henry Thomas Dee Wallace	PG	29.9
	WHEN HARRY MET SALLY	Stilly Crystal Meg Ryan	8	24.9
13	SUM OF ALL FEARS MANAGONT FORE INTERCHANGED 20226	Ben Affleck Morran Freeman	8	29.9
	RUDY COUMEN TO COMPANY (APENDAMENT MINISTER)	Sean Astin	PG-13	14.9
-	HEY ARNOLD! THE MOVIE	Animated	PG	19.9
29	K-19: THE WIDOWMAKER (WIDESCREEN)	Harrison Ford Liam Neeson	PG-13	23.9
26	BEAUTY AND THE BEAST (SPECIAL EDITION)	Animated	6	29.95
9	STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN)	Ewan McGregor Natalie Portman	PG	29.9
17	DIRTY DANCING	Patrick Swayze Jennifer Grey	PG-13	-
4	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN)		PG-13	29.9
8	MEN IN BLACK II (PAN & SCAN)	Tommy Lee Jones Will Smith	PG-13	-
12	UNFATTHFUL (PAN & SCAN)	Will Smith Richard Gere Diane Lane	R 8	27.50
30	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN)  WHYTERA, CRUCKLANA VIOLO 2007		PG PG	29.9
30	SLEEPLESS IN SEATTLE	Henry Thomas Dee Waltace Tem Henks	PG-13	-
	THE CROCODILE HUNTER: COLLISON COURSE	Tom Hanks Meg Ryan Steve irwin		-
22	NUMBER (CLISTONICS) INDIA		PG	26 96
	THE FAST AND THE FURIOUS INVERSAL STUDIES HORSE VICEO FLORE	Paul Walker Vin Diesel Cameron Diaz Drew Barrymore	PG-13	26.90

	1UA 200	Billboard	TOP VH	S SAL	E	5	
HABWEEK	LAST WEEK	Soles de TITLE LABEL/DISTRIBUTING LABEL &		Principal Performers	YEAN OF RELEASE	RATING	Place
	1	LILO & STITCH	NOWIDER I	8 Weeks At Number 1 Admirted	2002	PG	24.9
z	3	STUART LITTLE 2	4	Goerna Dravis Michael J. Fox	2002	PG-13	24.9
	2	ICE AGE		Animated	2002	PG	24.9
	4	LIKE MIKE		LII Bow Wow Morris Chustmut	2008	PG	19.9
	7	THE COUNTRY BEARS	OTTO MAKE DATERTO ANALYST THEM	Haley Joel Osment	2002	G	22.9
	4	AUSTIN POWERS IN GOLD	MEMBER	Michael Mayers	2002	PG-13	22.9
	8	SPIDER-MAN		Tobay Maguire Kirston Ourist	2002	PG-13	24.9
		BLOOD WORK		Clint Eustwood	2008	R	22.9
	11	THE LAND BEFORE TIME:	JOURNEY TO BIG WATER	Animaled	2002	NR	19.9
10	10	HEY ARNOLD! THE MOVIE		Animated	2002	PG	14.9
	8	SPIRIT: STALLION OF THE C		Animated	2002	G	24.99
12	10	MEN IN BLACK II	_	Tomes Len Jones Will Scrieth	2002	PG-13	24.9
13	9	MONSTERS, INC.		Billy Crystal	2001	G	24.9
	12	STAR WARS: EPISODE II-AT		Event McGregor Natalie Portman	2002	PG	24.9
	×	WE WERE SOLDIERS		Mel Gibson	2001	R	14.9
	10	E.T. THE EXTRA-TERRESTIN	IAL	Heary Thomas	1982	PG	22.9
	14	THE CROCODILE HUNTER	COLLISON COURSE	Dee Waltace Steve Invis	2002	PG	22.9
	13		THE FELLOWSHIP OF THE RING	Elijoh Wood	2001	PG-13	22.9
19	17	HOW THE GRINCH STOLE		Ian McKellen	2000	PG	24.9
ä	18	SCOOBY-DOO		Freddle Pringe Jr.	2002	PG	24.9
21	16	RAPUNZEL		Sara Michelle Geller Barbin	2002	NR	19.9
22	24	BEAUTY AND THE BEAST	(SPECIAL EDITION)	Acimoted	1991	G	24.9
23	21	A VERY MERRY POOH YEA	VR .	Winnie The Pooh	2002	NR	22.9
94	22	MR. DEEDS		Adam Sandler	2002	1911	-
		FIRM: BODY SCULPTING S		Winona Ryder Various Artists	2002	NR	9.95

	JARY 5003		Billboard TOP DVD RE	NTALS	
	1271 PULLS		TITLE Is this faith, a light or required bit, produce to him Safety Servicion, the hor 128-dec sets for LABEL/DISTRIBUTING LABEL & NUMBER	Performers	MON
4	F	. /	XXX EXCHANGE ANTICOMMENT OF THE STATE OF THE	1 Week At Number 1 Vin Diesel	PĞ.
2			BARBERSHOP	Ice Cube	PG-1
	1	1	MINORITY REPORT	Tom Cruise	PG-1
	4	9 10	BLOOD WORK	Clint Eastwood	R
	2		UNFAITHFUL	Richard Gere Dizoe Lane	R
	3		K-19: THE WIDOWMAKER	Harrison Ford Liam Neeson	PG-
	6	7	BALLISTIC: ECKS VS. SEVER	Antonio Banderas Lucy Liu	R
	5		AUSTIN POWERS IN GOLDMEMBER	Michael Meyers	PG-
	7		TRAPPED COLUMNA PROTAN HOME DIVIDITIANAN NO DISCR	Charitze Theron Kevin Bacon	R
	8		MEN IN BLACK DILINIA FEDERA ADM DATIFEDIAMINE	Tommy Lee Jones Will Smith	PG-

10	8		MEN IN BLACK DUDNES TELEFICIAN PATENTAMENT	Tommy Lee Jones Will Smith	PG-13
	JARY 1903	25	Billboard TOP VHS REI	NTALS	
	ASS.	2 0	TITLE To Timbert a section introduced the providing for the behavior from two two two two to the control LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	NATHE
1		(	・宮・NUMBER 1 :宮 XXX COLAMBA TRISTAL HOME EVITERBROOKED ROOD	1 Week At Number 1 Vin Diesel	PG-1
4	U		BARBERSHOP	Ice Cube	PG-1
	1	1	MINORITY REPORT	Tom Cruse	PG-1
	2		UNFAITHFUL 154 ACRES 2005	Richard Gere Diane Lane	R
	3		BLOOD WORK AMMEDICAL VOCA SLOP	Clint Eastwood	R
	6		MEN IN BLACK III COLLARDA PROTER HOME CYTERSANAENE SHID	Tommy Lee Jones Will Smith	PG-1
	4	O	K-19: THE WIDOWMAKER	Harrison Ford Liam Neeson	PG-1
	10	0.0	DIVINE SECRETS OF THE YA-YA SISTERHOOD	Sandra Bullock Ellen Burstyn	PG-I
			TRAPPED COLLANDA TROME (INTERNAMENT STORE	Charlize Theron Kevin Bacon	R
	7	1	BALLISTIC: ECKS VS. SEVER	Antonio Banderas Lucy Liu	R

# Studio by Christopher Walsh

# **Monitor**

FIVE GUTS NAMED MOE: With Wormwood, due Feb. 4 on iMusic, jamband moe. has accomplished one of the most interesting recording projects in recent memory. Creativity and technology go hand in hand on Wormwood, enabling the creation of a studiolive high-tit that—unlike socalled live albums that are in fact largley overdubbed—pushes the boundaries of both recording studio and concert stage.



"One of the things we had discussed was putting out a 'road' alburn of new material," moe. guitarist Al Schnier says, "not unlike [Jackson Browne's Running on Empty. the Allman Brothers Band's | Eat a Peach, or [Neil Young & Crazy Horse's Rust Never Sleeps. That was the intention when we set out, and it evolved from there. Early on in our summer tour, our bass player, Rob Derhak, got the idea of coming up with the album sequence now and performing the album in one take, including segues, and playing it as one continuous body of work.

a pair of Tascam MX-2424 hand-disk recorders, an Apple O4, and a pair of Glyph hard-drive-equipped bays. Bil Emmons, me: 5 monitor engineer, recorded every three-hour-plus show of the summer tour directly from his Midas Heritage console into the Tascans. We were talking about using RADARs or Pro Tools or a tape formal.\* egains Emmons, who recorded basic tracks for moe's last studio about. Driber, and the Marchael of the Basic Marchael of the Marchael of the Issues and reliability, but the Tascans have been onck solid.\*

Equipped with a rack containing

Roughly 40 inputs, or 70 gigabytes, were recorded per show. Afterward, the band selected the best performances and considered how best to proceed. Ultimately, moe. decided to use a combination of different sets and segues, editing performances using Mark of the Unicorn's Digital Performer 3.0. "I spent the first five days in the studio working on a computer about 18 hours a day." Schnier says, "picking the best takes of each song, then trying to figure out how we were going to weave the whole thing together."

Known for free improvisations and long, multi-set performances, moe. chose to edit sections of songs and solos down to a more typical album length (although three of Wormwood's selections run more than six minutes). After editing in Digital Performer, tracks were transferred back to the MX-2424s and moe,-in the Farmhouse at Long View Farm Studios in North Brookfield, Mass .began to record overdubs, through the studio's Trident A Range console, onto the edited tracks. In this way, moe, created a true sonic hybrid: For more than one hour of continuous music, the feeling is that of a live album, and there is even occasional crowd noise, yet the superior acoustics of the studio, tight and note-perfect solos, and multi-nart vocal harmonies. are heard throughout.

"We kept all the drums and whatever else was salvageable," Schnier says. "None of the drums were redone, so we retained the same arrangements and the same energy of the songs." Regarding the edits, Schnier adds: "We were all sitting in the room together: 'Here we have this eight-minute guitar solo, let's map this out and see where we can take away some of the fat without losing the essence.' Rather than just take out a block of five minutes, we'd take out 20 seconds here, 10 seconds there. We did that so the song evolved naturally in the same organic way that it did onstage. Onstage, we make up so much of our music as we do along it was important that

we retain that." While mee, and engineer Emmons revere analog tape and tube equipment, they had no qualma shout the use of hard-disk recording formats and software-based editing tools. Similarly, mee's penchant for improvisation and free song structure doesn't preclude the use of technology for transfer or the song t

lem with cutting and pasting things

together and using the studio and

technology for everything that it's

worth to fully serve a recording."

# **Eventide Enters DAW Realm**

Developer/Manufacturer Debuts Pro Tools Plug-Ins At NAMM

BY CHRISTOPHER WALSH Eventide—developer/manufactur-

erof audio-processing equipment for the recording broadcast, and live-performance industries—has introduced the Clockworks Legacy plug-ins for the Pro Tools HD platform. Clockworks Legacy, amounced Jan. 16 at the National Assn. of Music Merchandisers (NAMM) show in Anabeim, Calif., marks Eventides debut in the digital audio workstation (DAW) realin.

The Clockworks Legacy series of plug-ins include the Omnipressor, an analog compressor introduced in 1971: the Instant Phaser, an analog processor also introduced in 1971; the Instant Flander an analog flander introduced in 1976; the H910, the company's first Harmonizer brand effects processor, released in 1975; and the H949, introduced in 1977. The Clockworks Legacy plug-ins are so named as the original products were developed at the Eventide Clockworks facility in New York; the company dropped "Clockworks" from its name when it relocated to its current headquarters in Little Ferry N.I.

"This is something we've been considering for some time," says Ray Maxwell, Eventide VP of sales & marketing. "Clearly, a number of our customers have moved over to the desktop and have been urging us on in that area. Quite frankly, we were waiting for the right platform, and for the platform to be really mature and ready to



go. With the release of Digidesign's [Pro Tools] HD, we felt strongly conident that this was the right platform for us, and that there was sufficient stability, sound quality, and [digital signal processing] resources for us to bring our ample catalog of algorithms to that platform. We're ever excited to

be working with Digidesign, as leaders in their field, to bring our very best algorithms to that constituency."

A FAITHFUL REPLICATION

Along with the expanding migration from analog recording to the DAW realm has come a corresponding decline in doubts about the sonic integrity of software-based puge-ins vs. their hardware-based progenitors. Similarly, the evolution of DAWs to support high sampling rates, such as Pro Tools HD, has quieted much of the criticism aimed at the perceived

coldness of digital recording. With the Clockworks Legacy plugi-ins, Eventide promises a faithful replication of the original processors. "Before those products came," Maxwell says, "there were 'primary colors' that were used in the recording process. We tried to bring a lot of new colors to the patient, and the processor, we intend to take that to the next level now."

ABANDONING HARDWARE? This is not to suggest that Eventide

will phase out hardware, despite an industry slump that has deeply affected many commercial recording facilities and equipment-rental companies. By no means do we intend to abandon the hardware market," Maxwell says. "From the rich group of algorithms that have been on hit records since we opened the doors in 1971. we're able to take that and move it into the plug-in realm. Part of our strategy is to mirror that and cross-purpose these aldorithms to hardware as well For example, the Clockworks Legacy algorithms will also appear in Orville (Eventide's multichannel, multieffects processor).

"We very much believe there is a market for hardware products," Maxwell summarizes, "but we are focusing an enormous amount of energy into the plug-in realm, and we intend to be a very serious player in that market. We have a lot planned for the coming year."

# 1948 Billboard PRODUCTION CREDITS

**BILLBOARD'S NO. 1 SINGLES (JANUARY 18, 2003)** 

CATEGORY	HOT 100	RAB	COUNTRY	RAP	DANCEMANN SINGLES SALES
TITLE Artstr Producer (Laher)	LOSE YOURSELF Emicary Emicary (Shady/Interscope)	LOVE OF MY LIFE (AN GOE TO HIP HOP) Erylah Badu Festung Common! E Badu, R Saadiq (Fest/MCA)	19 SOMETHIN Mark Wills/ C. Lindsey (Mercury)	WORK IT Masy "Mademeanor" Elluty Timbeland (The Gold Mind Enlary EEE)	DIE ANDTHER DAY Madoonal Madoonal, Monwes (Wasser Bros.)
ECORDINO STUDIO(S) ( ccation) ( ngiveerja)	54 SQUHO (Forndale, MI) Stave King, Michael Stronge, Jr.	BLAKESLEE (N Hobywood, CA) ELECTRIC LABY (Now York) Barry Brown, Tom Scores	OCEAN WAY (Nastwile, TN) AIMEE LAND (Brectwood, TN) Ricky Cobbie	HIT FACTORY CRITERIA (Mams, FL) Carlos "El Loce" Bedoys, Secutor Jimmy 0	SARM WEST (London) Mark "Spike" Stoot
CONSOLETEV DAW(S)	SSL 4000 0	\$52.4000, \$51.8000 J	Coston Ocean Way Move 8078/Pro Tools	\$51, 9000 J	\$51, 9000 J
RECORDER(S)	Pro Topis	Pro Tools	Seey 3348/Fro Tools	Pre Tools	Seey 334% Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Countegy 454/Pro Teels	Pre Tools	Guestegy 467
MCX DOWN STUDIO(S) (Location) Engineer(e)	\$4 SOUNO (Forndale, MI) Emissen, Steve King	ELECTRIC LADY (New York) Tem Sources	SOUND KITCHEN (Frankin, TN) Greg Droman	MANIKATTAN CENTER (New York) Tentraland, James Douglass	THE MEX SUITE O CLYMPIC (London) Mark "Spike" Steet
CONSOLE(SUDAMIS)	SSL 4000 0	SSL 9000 J	Nove VR Legend	Nove VR72	SSL 4064 D
RECORDER(S)	Pro Tools	Pre Teols	Otari Reder II	Studer A827/Pre Tools	Studer 3348/Pre Tools
MIX DOWN MEDIUM	Pro Toels	Pro Tools	Guantegy GPS	Coontagy 499	Country GPS
MASTERING  Location  Engineer	BEFRIE GRUNDMAN Itos Angelest Brisis Gardeer	STERLING SOUNG (Naw York) Tess Coyne	MASTERMO Disshole, Thi Hech Williams	STERLING SOUND Ollow York! Chris Gehringer HET FACTORY (Year York! Hech Powers	METROPOLIS (London) Tim Young
CO/CASSETTE MANUFACTURER	nwao	UMIYO	UMVD	WEA	WEA

# SONGWRITERS & PUBLISHERS

# **'Simpsons' Songs Hit Right Note**

# Warner Bros. Book A Surprising Hit—Even Before Marketing Push Begins

## BY JIM BESSMA

Now in its 14th season, The Simpsons has yielded four full-length albums, numerous books and videos, and countless toys and related merchandise

Add to that Warner Bros. Publications' newly released folio The Simpsons Songbook, featuring 26 original songs from the first 13 seasons, many of which also appear on the two Rhino Simpsors soundtrack albums, Songs in the Key of Springfield and Go Simpsonic With the Simpsons.



The \$18.95 piano/vocal/chords title—which was compiled by series creator Matt Groening and Simpsows composer Alf Clausen—was released quietly last month, but according to Warner Bros. Publications CEO Fred S. Anton, it is already in a "reprint situation" as a result of surprising strong demand. This will likely increase as marketing efforts tie in with recent Simpsons milestones.

"We're launching it in conjunction with the [February Pos.-TV broadcast of the] 300th episode of 77th Simpsons and on the health of the shows first Golden Globe nomniation for best comedy series," says Mary Jo Mennella, senior VP/CM at TV/film-music supplier Pox Michael Publishing, which worked closely with Clausen and Warner Bros. Publications in The Simpsons Songbook's conception.

She notes that the folio also offers new Simpsons artwork from Groening's Bongo Comics Group, as well as "authentic arrangements" from Clausen.

from Clausen.
"There has been various sheet
music in print for many years, but
this is the first official Simpsons

songhook." Mennella says. "Some good things are worth waiting for." The folio's song highlights include Clauseri's Emmy Awardwinning "We Put the Spring in Springfield." With lyrics by Kenneth C. Keeler, and "You're Checkin" In., another Emmy Award-winner from the duo. Danny Elfman's "Theme From the Simpsons" is also present, as are the Bryan Loren-penned 1991 hit "Do the Bartman." Terry Cash-

man's "Talkin' Softball," Beverly and Jeff D'Angelo's "Bagged Me a Homer," and Jeff Martiris "Capitol City," which featured Tony Bennett in the series' first guest singing role.

in the series' first guest singing role. Many of the songs are full-fledged, Broadway-styled, animated musical productions and rank high among favorite moments prized by *The* Simpsons' devoted fan base.

Simpsons' devoted an base. Indeed, Clausen says he assembled the set from fan requests recived on his Web site through the years for sheet music to the tunes was very important of the same as the set of the se

though, is that it presents "very accurate arrangements of the songs as they occur on the show and CDs. We pulled the scores from our files and sent them to [Miami] Florida. where Warner Bros. Publications is based, and they have a staff skilled in reducing the full orchestral scores into three-line [piano/vocal/chords] arrangements, so people who are used to listening to the music on the shows or CDs can sit down and [find that I they match top-to-bottom: I supervised and proofread four drafts of material to make sure all the transcriptions of the chords, symbols, and lyrics were correct."

Mennella expects marketing of The Simpsons Songbook to piggoback onto the "massive marketing push" behind The Simpsons 300th pisode, as well as the upcoming National Assn. of Music Merchants music-instrument trade show, and then continue throughout the year in nontraditional markets.

"In addition to normal channels

like music-instrument stores, we're targeting bookstores," Anton con-irms. "We believe there's a much wider market than just the amateur musician, and we're working with Fox's marketing department and some of the Simpsons licensees see about wider distribution."

Anton further points to the songbook's availability via the musicnotes com online sheet-music store. "It has tremendous appeal because of the TV show—and the music is terrific," Anton says. "The show really brings the book to life."

'[The songbook] has tremendous appeal because of the TV show—and the music is terrific. The show brings the book to life.'

—FRED S. ANTON, WARNER BROS. PUBLICATIONS

Noting The Simpsons' popularity in Europe, Anton also senses "global appeal" for the title. "This will rival a good personality songbook," he says, "which is very unusual."

Clausen hopes that response to the third volumes "and get all the songs out eventually," he says. "There are that many—though it's hard to realize that we've accumulated this huge library of original stuff—and there's so much to choose from."

Having been up until 3 a.m. scoring a future Simpsons installment, Clauseri adds, "I'm not even taking into consideration the whole slew of new songs for this season!"



ord with the SACAP Poundation Richard Rodgers Award for lifetime achievement in the American musical theater. Pictured at the presentation at Lincoln Center's Walter Reade Theater in New York are, from left, songwirter Alan Bergiman, ASCAP Foundation president Marilyn Bergiman, composer and Rodgers' daughter Mary Rodgers, and Sondheim.

# Words &Music

SHARP MUSICNOTES: Internet-based sheet-music store Musicnotes cele-brated a merry December 2002 by supassing both 10,000 customer orders and 16,000 digital downloads for the first time. The performance beat the Madson, Wis., company's sales goals by 20%, according to chairman/CFO Tim Reiland, who terms current monthly sales now in the "comfortable" suc-figure range.

"Musicnotes is three times as big as it was last year," CEO Kathleen Marsh adds. "One of our competitors went under this past year, even though they spent over 252 million on the digital sheet-music business. But our sales are approaching \$200,000 per month—and wer just getting started. I'm pretty excited about our prospects for the future."

Marsh notes that December sales tripled, continuing a growth trend, 'The holiday season had a positive impact, but it feels like our business has moved to another level,' she continue, 'What has been most encouraging about sales over the past few months that it's been quite broad-based, with no single factor driving sales."

Marsh does point to the late-Newber introduction of its Macintosh Viewer as a December sales spur. Otto. to its the increasing online shopping trend. Counting a "trenendous number of new customers in November and December," head of marketing Bill Achier adds. "What is interesting about tomers experience the fun and convenience of our site, they become repeat buyers and also tell their friends and family about massionets scom."

and the red to certain the company's company's red to certain the company's 'You wealth' or popular music trend for its ability to foresee which longs will hilb gis a sheet music—and then make them available to customers quickly. A current case in point its its digital—only version of Christima Agaillera's "Beautiful," which easily bed becember sales on musicontes.com. The song was arranged and published by Musicontes through its agreement with Famous Music Publishing, which enables of songs not currently available in a traditional printed formst.

"Close relationships with our pubishers, coupled with the technological advantages of our digital sheet music, allow us to release music concurrent with the release of the CD and video version of the song," says Marsh, whose company's callog encompasses 15,000 digital sheet-music titles, in addition to more than 260,000 traditional music titles, books, CDs, and

videos available through its site via mail-order. The digital sheet music for Beautiful," Marsh adds, was ready for download prior to the music video well ahead of its availability through traditional sheet-music sundiers.

traditional sheet-music suppliers. Bett on a falter-counding note, Plans's reports a lawsuif field by Musicnotes against Swannon, W.-based to the supplier of the supplier of the tion resource stagings.com for copyright and trademskin firingingment pertaining to its use of the musicnote.com domain name. Stagensas, which is an affiliate of Sheet Music Direct—the online print-music Most steem of the print-music house Hall Leorand Cray and its European of the Charles of the Hall Leorand Cray and its European to make the print-music house Hall Leorand Cray and its European Hall Leorand Cray and its European Leorands part of Busic Salter Ltd. counds for the Busic Salter Ltd. counds for the Busic Salter Ltd. counds Salter S



"'Music notes' and 'music note' are generic terms that have been used forever," says Sharples, who claims that his musicnote.com domain name was registered before that of Musicnotes.

SHARELI'S SHIFT: Music industry veteran Jerry Sharell, who most recently served as director of media relations for Warner/Chappel Busic, has been appointed president/CEO of Society of Singers. The Los Angeles-based nonprofit organization, which was established in 1984 by Giany Mandin, provides scholarships in the vocal arts and offers financial assistance to professional singers.

NEW LIFE FOR BLUERING. Lie From the Bluebrid Cade, the Enroys household music-TV series inspired by Nashville's emines integritor, operative showcase club, will begin taping its fourth season in Pebruary, to air on the Turner South cable network in June. "The show is a great outlet for arists and songewirters to perform their hist for an ever-growing TV audistice," corp producer/cafe owner Amy Kurhand says. "With Newer TV outlets for artists and writers, we hope to fill the hole left when TNN changed formats."



# Celebrating 15 Years Of Indie Entertainment In Oz

With Music Fans In Mind, Shock Entertainment Group's Co-Founders Created A Business On The Cutting Edge

# BY CHRISTIE ELIEZER

MELBOURNE-When the company known today as the Shock Entertainment Group entered the Australian marketplace in February 1988, the alternative music scene was still a garage business. A loose network of col-lege radio stations, indie tour promoters and rock magazines kept fans up to date with the emerging alternative rock, hip-hop and underground dance sounds. But acquir-

ing releases from key international indie labels such as Rough Trade, SST, 4AD, Creation and Beggars Banquet was a problem. Only some 20 indie music stores in the country would order albums from labels abroad, so supplies were minimal and sporadic

As owners of their own indie stores, Frank Falvo, David Williams and Andrew McGee had known one another for eight years and developed an affinity for each others' business instincts. Williams worked for 12 months at Caroline Records in London, and the experience opened his eyes to the potential of global markets. The threesome pooled some \$63,000

(AU\$45,000 at 1988 exchange rates) and set up Shock Records, initially working out of a bedroom in McGee's house. Taking advantage of Australia's 12-hour time difference ahead of Europe, they ordered product on Fridays and had it in their warehouse in Melbourne by Monday. "We made these records available when consumers wanted, and as close to the European release date as possible," recalls Falvo.

From importing international acts, Shock expanded its role to distributing local acts and labels within Australia, then to exporting CDs to the global market and, finally, to signing acts directly to in-house labels such as Shagpile

and Velocity. If there was any resistance from the more established Australian record companies, Williams says

"At the time, we were so under the radar that what we were doing was irrelevant to the major labels," he says. Shock's local acts have included Cosmic Psychos, Bodyiar, Frenzal Rhomb, Josh Abrahams and the Dirty Three,

they weren't aware of it

The company's current roster of 30 is led by crossover metal act Superheist. "They are a great company run by

music buffs who are decent people," says Roger Grierson, chairman of Festival Mushroom Records, the veteran Australian independent music company, "They came along at a time when Australian music and decent independent music enjoyed an upswing, and they contributed enthusiastically and constructively to that scenario. They give a lot of people an opportunity to prove themselves (in Australia) via a distribution arrangement."

Certainly, Shock's overseas partners must have been pleased with the way Australia often became one of their best-selling markets per capita and how their acts achieved some of their highest chart positions Down Under.

Recent international artists who have benefited in Australia from their relationship with Shock have included Craig David, Basement Jaxx, Pennywise, Thieving Corporation and French house popsters Grand

Popo Football Club.
"Shock lifted the bar on how independents operated, successfully working at breaking mainstream radio and retailers who previously did not acknowledge the smaller labels says Sebastian Chase, managing director of indie label Phantom Records and the MGM

indie distribution company Now in its 15th year, Shock has pro claimed its expanded vision by adopting the new name of Shock Entertainment. The company remains a market force with mainstream hits from its dance and pop repertoire, distributing 40 Aussie labels and more than 200 global imprints. Yet, in 2002, Shock also reactivated its

role as an indie distributor by setting up a new production and distribution division. Shock has a policy of actively working the niche market to avoid relying on hits for survival. Last November, it entered the classical market by distributing 15 titles that indie label CME Beaver licensed from Naxos Music in the U.K. It has entered the DVD and Internet-fulfillment sectors and is even looking at business possibilities in TV and films.

The latest news from Shock is available at www.shock.com.au.

t is significant that the three original directors of Shock Records-David Williams, Frank Falvo and Andrew McGee-each started out running independent music stores. It gave them the street smarts and ear for trends that has baid off hand-

somely for the combany. Williams, now chairman, Falvo, now executive

director, and CEO Charles Caldas. who joined Shock a year after his two partners launched the company, each come from a background of blaving in bands and working in music retail. They see their business through the eyes of a 16-year-old consumer yet run a tight ship. They have to, as Shock is totally selffunded, and cash flow and company growth are always interrelated.



become, the better our product has been. We're representing most of the premier labels in the world. I can see that, with the rationalization going on at major labels, a lot of [product] is falling through the cracks, and that merely strengthens the independent sector. In America, bands that sell a million records are getting dropped, and new labels are starting to accommodate them.

is your new production-and-distribution (P&D) that?

Caldas: The P&D division is a strictly Australian operation. It's going back to our roots, when Shock would distribute every decent Australian label. That part of the business fell away for various reasons. But now we have strong indie labels like [David Vodika's] Rubber Records and (Sony Music Australia's alt-rock band] Jebediah's label Redline, which are self-sufficient entities that needed a strong distributor and strategic partner. Shock has the market power to deliver them top-line sales when necessary and allow them to

# Q&A With David Williams, Frank Falvo and Charles Caldas

How Three Guys Went From Working At Indie Record Shops To Building One Of Australia's Most Influential Music Companies

BY CHRISTIE ELIEZER.







develop new music. Do you think the Shock setup is a unique one?

Falvo: In the '90s, there were 20 independent labels around the world who were distributing Epitaph and who had huge success with the Offspring's Smash. Of those, only Shock and Play It Again Sam used that opportunity to grow. We're not sure where the other 18 are today. We at Shock might make mistakes, but we apply our-

selves to try new things. Was that Offspring album the major turning point for Shock? Caldas: It was one of the turning points. Until

then, selling 5,000 units was an achievement for us. Honey Steel Gold by Ed Kuepper, whom we distributed for Hot, Continued on page 62

## Where do you see the Shock Group's major growth in the next few years? Williams: The last couple of years have seen us

focus on the one-stop business. Currently, a lot of effort is going into the DVD division, Kaleidoscope, which we expect to see much growth from. We are looking at new ways to diversify the group. We don't regard us as Shock Music Group any more, but the Shock Entertainment Group.

Falvo: The record division is still the major part of Shock at the moment, and there is always potential for growth there. Same with the export

Where do you see potential growth in the record division? Caldas: Initially, we were perceived as just an indie hip, cool label. Then we started having dance and pop

option in Australia started knocking on the door. Our long-term partners like Beggars, Koch and Epitaph have also grown from small operations. The better we've





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# **Kev International**

Shock Entertainment has developed its business through the power of relationships with like-minded companies around the world. Here is a look at some of them.

## THE REGGARS GROUP www.hearars.com

Martin Mills, chairman

This veteran U.K. alternative-music group is one of Shock's original partners.

## BURNING HEART RECORDS

www.burningheart.com

Peter Alqvist, managing director and head of A&R Sweden's Burning Heart has licensed The Hives and Melincolin to Shock. Australia is the first market where Melincolin achieved gold certification.

## CENTRAL STATION RECORDS

www.centralstationrecords.com Giuseppe Palumbo, managing director;

Morgan Williams, GM

The relationship with Australia's Central Station goes back 14 years and has brought Shock a series of No. 1 hits with the Venga Boys, Eiffel 65 and DJ Sammy. The 17 volumes of the Wild FM series has sold a total of 1.5 million units.

## EDEL RECORDS www.edel.com

Michael Haenties, CEO

Among the chart-toppers edel has provided to Shock

are Jennifer Paige's "Crush" and Scooter's "Logical Song," both selling more than 100,000 units. EPITAPH RECORDS

# www.epitaph.com

Andy Kaulkin, president: Dave Hansen, GM



a turning point for the company, while releases from Pennywise, Tom Waits and Rancid have also provided strong sales. FLUTE/REACT

www.fluteworldwide.co.uk; www.react-music.co.uk Duncan Peel, managing director

This U.K. dance-compilation label provided Shock with a strong lead in the local dance market and strong

sales through its Head Candy and Master Cut series.

### KOCH ENTERTAINMENT www.kochentertainment.com

Michael Koch, president: Bob Frank, CEO This partnership has





www.sonymusic.com.au







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Congratulations to Shock Records for 15 great years. Working with you guys is a real pleasure and Charles, you are a true gentleman.

All the Best -

Stuart, Pete, Damian, Paul and Everybody at



top dog for music dvd video





## Continued from page 58

went top 20. But that Offspring record sold 450,000 units in Australia. So, certainly, it was a turning point in terms of learning how to sell volumes. After the No. 1 with the Offspring, we also went to No. 1 with Nikki French's "Total Eclipse of the Heart" and Hocus Pocus' "Here's Johnny"; at one point, we had them at No. 1 and No. 2 on the ARIA chart. But we were lucky that we had the dance explosion right after. So the four-year period after that was strong growth for Shock, where we had hits with a whole bunch of dance releases

Was Shock ready for that kind of success? Falvo: No! But we had the attitude of always looking for the next [project], so we could move quickly. We're still consumers, and we use that mindset as our philos-



Caldas: Our role in this market is to keep introducing new music. We don't have the Led Zeppelin back catalto rely on. We've always been about acquiring new labels and finding new acts; we've never lost that part of the business. That's why independent labels are in a more favorable position to take advantage of the new delivery of music. They are not involved in this huge bureaucratic Williams: You need to be pro-active and think of

new ways to move ahead. But much of the music industry seems to be reacting to what's happening around it. The good thing about us being a private company is that we can get on with doing new things, rather than chewing over the numbers. I'll give you an example: When we started to pick up blues and roots labels, the plan was that each release would shift 500 units, and together they would add up to a substantial volume. Now we find that each of those releases is shifting about 5,000 You almost got Nirvana for Australia, didn't

Falvo: Charles had an [import] copy of "Smells Like

Teen Spirit." We rang up BMG [which distributed Geffen at the timel and asked if we could sub-license the Nevermind album. BMG would have agreed but their deal with Geffen was they could not sub-license. Who knows what would have happened there? When and why did Shock decide to join the

mainstream?

Caidas: There was never any conscious decision like that. The market came to us as the product got better. Our relationship with [major, commercial] radio is very good now, but it only developed over the past few years.

How is an independent company immune to what's happening in the global music market? Caldas: We've found that consumers who are into niche music, regardless of style, have a high level of artist lovalty. The issue of downloading doesn't seem to be prevalent with them.

Continued on page 64





## INTERNATIONAL PARTNERS

Continued from page 60

brought platinum status for Pokémon and Harry the Hampster, gold for the WWF soundtrack, and clubland success for releases through its hip-hop imprint. In the Print



ROUNDER RECORDS

www.rounder.com

Paul Foley GM Rounder expanded Shock's roots repertoire with artists such as Alison Krauss,

# MATTEL AUSTRALIA

www.mattel.com

Julie Kearns, GM of licensing

The three volumes from the Barbie compilation CD series have sold 250,000 units in Australia and New Zealand and proved to be strong export titles to South Africa and Canada

## who is a steady seller. WORLD WRESTLING ENTERTAINMENT II &

www.wwecorp.com Roger Marment, executive VP, international business development





WWE's 30 video titles have not only proven to be steady sellers-Global Warming Melbourne, shot in Australia, shipped gold at 15, 000 units-but have also provided Shock with a strong entry into the DVD Other important Shock partners

include Ace Records (reissues). Alligator (blues), Century Media (metal), Fat Wreck Chords

(nunk) Global Underground (dance), Imusic (alterna tive). One Little Indian (contemporary). Redline (alternative rock/DVD), Ritz/

Death Row (hip-hop) and Union

# Square. Continued from page 62

Williams: In the last 15 years, the music industry has had good times and bad times. But Shock has never had bad times because we have been growing into the industry. So we were either growing as part of the industry's growth or eating into other people's margins. But, in the position we are now with a lot of hit records, yes, when the industry suffers, we do notice it more than we have in the past. But we have been growing nevertheless When Shock set up a Web site in Australia,

were you the first? Caldas: Certainly the first to offer MP3s to

download-singles by Frenzal Rhomb and Bodyiar. before they became commercially available. We realized earlier on that we needed a Web site. Information and availability of niche titles like bluegrass had limited outlets, so the thinking was [that] an active Web site would generate business. We still see the site as more of a promotional tool than a money-making device. But the fulfillment company grew out of it. Williams: Other labels threw huge amounts of money

at fulfillment. We've deliberately kept ours small and let it develop as it pays for itself.

How many lines has the DVD division Kalel-

Williams: It's 300 at the moment. In two years, it will

be over 1,000. That's how fast it's growing. DVD is a new market for Australia, so it's pretty much a level playing field, and the opportunities are huge. When we started Kaleidoscope in 2001, we aimed at making AU\$1 million [Australian] in the first year. Instead, Jude Troy [GM of Kaleidoscope] turned over AU\$6 million. We expect to do AU\$10 million in the second year. DVD itself is opening up possible new businesses for us. Some of these supplierswhether it's wrestling titles from America or children's releases from Japan—make toys to sell the DVDs, and, in turn, create TV shows to sell the toys. Merchandising is something we're considering as a result. We moved into T-shirts and apparel five years ago but shut it down, deciding to relocus on music and revisit it in the future. That's a byproduct of our move into DVD.

What's your share in the DVD market? Williams: There is no way for anyone in the Australian

market to gauge their market-share. Besides, Kaleidoscope is growing so quickly that market share estimates are irrelevant. Fifteen years ago, we were never hung up about Shock Records' market share, because we were growing so fast, it didn't worry us.

What does Shock offer its international partners that majors can't?

Caldas: We move faster. There is the knowledge base because we have people working here who are utterly passionate and informed about their music and the labels. In terms of marketing, we know how to find the right niche. We show great responsibility to our partner labels and their artists. And we have people in the company whose only job is to liaise with our international partners.

Williams: We decide what our priorities are, it's not decided overseas. We don't have to rely on a huge release to [produce] the turnover, and which will take our attention away. We could have six to 10 priorities at any one time and work them effectively.



Frank

# To achieve all that in 15 years... Well done - and thanks

Martin, Graeme & Lynlea



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From one independent to another, everyone at Regency congratulates Shock for the wonderful job you have done in supporting and promoting independant Australian music and films. We hope and trust that in the next 15 years, that Shock will only get bigger



Best wishes Everyone at Regency Recordings.



# INTERNATIONAL

# Premios Amigos Face Legal Action Virgin Records Spain Alleges Unfair Treatment At Awards

BY HOWELL LLEWELLYN

MADRID—Virgin Records Spain is threatening to go to court to challenge the result of the annual Spanish record industry's Premios Amigo Awards—announced Jan. 13 at a somber Madrid event—following an error that saw its offered candidates excluded from the worting list.

What is understood to be a secretarial error at

Premios Amigo organizer/labels body/International Federation of the Phonographic Industry affiliate AFYVE resulted in Virgin's candidate list

not being forwarded to the Premios Amigo voting panel of more than 1,000 music industry and media professionals. Virgin managing director Lydia Fernández calls the incident a case of "discrimination and unequal treatment" and insists the company's lawyers will go to the courts in an attempt to have the results declared null and void. On the evening of the awards, Virgin issued a statement saying, "This Premios Amigo is distorted, and Virgin demands the suspension of the presentation of the awards and the annulment of the voting."

Fernández claims at least two of her artists had good chances of winning—pop/rock group Amaral, which she says was Spain's second-biggest selling act in 2002, and flamenco singer José Mercé.

The morning after the event, AFYVE president Carlos Grande confirmed that there had been "an omission." But he declines to comment further on what he says is "an internal matter that must be resolved internall."

Fernándes says Virgin, an AFVVE member, spent three days prior to the awards unging AFVVE to suspend the event. But she says, "I did not receive a positive response. They said it was not their fault.—but it asses their fault, and I have an email [from Grandle confirming that an error was made. My artists were excluded from the voting, and that cannot be allowed to happen. It is incomprehensible; it means the voting was not legal."

The Virgin situation is the latest epicode in a troubled chapter of Premios Amigo bisatory. The troubled chapter of Premios Amigo bisatory. The Jan. 13 event—the sixth annual awards presentation—had already been moved from its original scheduled date of Nov. 18, 2002. A PVVE an announced in late July 2002 that it was canceling the gala ceremony on that date in protest of the rampant princy affecting Spain (Billboard, Aug. 10, 2002). An alternative low-key event was rescheduled. Unlike the usual, a lateraturdded,

lengthy televised gala, this year's event was a

sober 70-minute affair, with no live performances and a small, 150-member invited audience sipping mineral water as the winning names were read out and the winners collected their awards. According to Grande, "The

[Spanish] music industry is going through the worst moment in inhistory, thanks to continuous theft on a massive scale, which is causing authentic anguish. We felt this was the best way to honor the winners, without dinner jackets, champagne, or celebration."

Singer Alex Ubago and Colombian vocalist/guitarist Juanes dominated the awards event, collecting three awards each. Ubago, 21, was an unknown 15 months ago, but his debut DRO/East West



Worldwide hit "Aserejé/The Ketchup Song" brought two awards for Columbia's Las Ketchup for best new Spanish group and best new Spanish artist. Bruce Springsteen was also a double winner for best international artist and best international album (The Rising, Columbia).

# Australian Acts Cash In On Teen-TV Exposure

BY CHRISTIE ELIEZER

MELBOURNE, Australia—In recent years, some of Australia's biggest-selling pop acts—notably Kylie Minogue, Natalie Imbruglia, and Holly Valance—have come to music from TV-acting backgrounds. But in a new turnaround, a number of Aussie music acts are using youthoriented TV dramas to widen

their brand appeal. Most successful is Epic's 17-

year-old teenage pianist/singer/ songwriter Delta Goodrem. whose single "Born to Try" on Epic topped the Australian Record Industry Assn. chart in early December 2002. Part of its initial appeal was that during six episodes of the Ten Network's daily soap Neighbours, an average of 1.2 million viewers watched her character, Nina Tucker, write, demo, and perform the song. But unlike previous actors like Minogue, who turned to music after achieving fame in Neighbours, Goodrem was working on her debut album for Epic before she was

for Epic before she was approached to appear in the soap as a shy, nervous schoolgirl with a rare singing talent. Goodrem continues to appear in the TV show while finishing her debut album. Following the song's October Following the song's October

2002 unveiling on the TV show. "anticipation for the single release worth through the roof: says Coodrem's Sydney-based manager. Glenn Wheatley of Talentwork. Backed by heavy radio play, the track shipped gold (55,000 units) out of the box current shipments stand at 10,000 units. (Platinum status is 70,000.) The six episodes of the current shipment stand at 10,000 units. (Platinum status is 70,000.) The six episodes of LIX, where the shown has an average of 3.3 million daily viewers, prepping the single's Peb. 10 British release.

Execs here agree that while TV producers are

s, some to cross-promote their shows to the 18 to 35 demographic, the act and show must complete and the state of the stat

James also notes that, while record labes often see placement of a track on a popular soap as free promotion, publishers keen to push broadcasters to obtain the best synchronizon fees for their writer. "TV is an extremely healthy part of our income." James says. He adds that the key to successful period that the balance between the

wileatley
wileat



—owned by industry veteran Michael Cudinski-mas been most effective in placing songe on Australian TV series. In 1881 placement of Angry Anderson's seeine on Neighbours turned it into a top five hir in Australia, and the U.K. More recently, and Music-signed at Butterfty, Nine performed its song "norther fere to Day" (published by Nutseries) and the Comment of the

drama The Secret Life of U.S., which aired September 2002 in Australia. ABC managing director Clive Hodoon confirms, "There was a lot more interest from radio in the track after that." Major labels are also aware of the sales potential of such exposure. Wamer Music alt-rock band Magic Dirt will shortly be seen by around 1.8 million Australian viewers of The Secret Life of Us performing a new song, "Match Out Boys," abeat

lion Australian viewers of The Secret Life of Us performing a new song, "Watch Out Boys," ahead of the act's latest (fourth) album release. Warner GM of A&R Dan Hennessy says, "It is a perfect setup for the album, which we'll release around June." The episode airs in June in the U.K., where the act has toured in the past. Previously. alt-rock acts and their audiences

Previously, alt-rock acts and their audiences were openly cynical of such TV tie-ups, but Hennessy insists, "Magic Dirt don't have a problem with it. They want to expand their audience, and the scene, set in a club in Melbourne, is a perfect fit for what they do."

Gudinski also enjoyed success in 2002 with gold-shipping compilation albums featuring a mixture of new and previously released tracks that have aired on Seven Network's soap Home and Newy and in 17th Secret Life of Us. Two albums of material from the latter have now been released; all three were issued by Gudinski's Warner Music-distributed label, Liberation Music.

"We've always been at the forefront of this area," Gudinski says. "But we've changed the horizon by putting on these [latest] compilations one-off special tracks [that] you won't hear anywhere else."

# German Authors' Body GEMA Hits 100

BERLIN—This year's MIDEM trade fair in Cannes (Jan. 19-Jan. 23)

sees the launch of the 100th-anniversary celebrations of German authors' rights society GEMA.

GEVA president/bilef conculor Petrirbold Forelie says the collecting society a marieransy coloration, beginning at MIDEM Jan. 22—the evert's designated "German Day"—highlight "the crucial contribution which GEVA has played in sporteding manic copyrights and in promoting the GEVA has played in sporteding manic copyrights and in promoting the MIDEM scribble—including approximation to international designation and exception honoring Wilei hosteled by tensy of Carens—perced the enterprise of GEMAs anniversay, a coloratory concert May 2 at Berlin was foreign to the contribution of the

Richard Strauss was instrumental in its launch. Today, it has some 60,000 members, including composers, lyricists, and music publishers. According to Krelle, CEMA is now "facing up to the diverse challenges of the 21st century to make sure that it remains a vital part of music culture in Germany and Europe over the next 100 years."

An official statement from Rau, issued in Berlin to mark the anniversary, praised GCBMS achievements. It said, "Creativity is vitor our society and transcends national borders. It is important for artists to be backed by an organization capable of protecting their legitiset interests. GCBM makes a key contribution to music culture both inside Cermany and internationally."

For his part, Kreile is urging the federal government to immediately ratify the European Union Copyright Directive into German law. Only two of the 15 EU member states (Greece and Denmark) ratified the Copyright Directive by the Dec. 22, 2002, deadline (Billboard, Jan. 18).

BILLBOARD JANUARY 25, 2003

# Billboard HITS OF THE WORLD.



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BILLBOARD JANUARY 25, 2003 www.billboard.com



## EUROCHART

Furncharts are compiled by Music & Media from the national singles and album sales charts of 18 Euro nean countries



LOSE YOURSELF ASEREJE/THE KETCHUP SONG FEEL

ALL THE THINGS SHE SAID JENNY FROM THE BLOCK PARIS LATINO DILEMMA

19

SOUND OF THE UNDERGROUND WE HAVE A DREAM DANGERI HIGH VOLTAGE

MUNDIAN TO BACH KE TEHNARE OF THE BOY! IF YOU'RE NOT THE ONE THE WAY IPUT YOUR HAND IN MY HAND!

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LOSE YOURSELI

MUNDAN TO BACH KE REWATE OF THE BOY!

ASEREJE/THE KETCHUP SONG

DER STEUERSONG (LAS KANZLE)

ROBBIE WILLIAMS

BELGIUM/FLANDERS

EMINEM

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IF YOU'RE NOT THE ONE

SORRY SEEMS TO BE THE HARDEST WORD

ND OF THE UNDERGROUND

MARCO BORSATO ROBBIE WILLIAMS

HELMUT LOTTI UZ THE DEET OF 1980-2000 ISLAND

ARGENTINA

KATRASK/LA BANDA CANTANIA MAMBRU RICARDO ARJONA PIAON FIJO DIEGO TORRES LOS NOCHEROS

to play some major festivals in the summer," he tells Global Music

Global Edited by Nigel Willia **Music Pulse** 

MANDELA'S BASH: The last song to

have been written by the former

Clash singer, the late Joe Strummer,

will be premiered Feb. 2 at an AIDS

benefit organized by Nelson Mandela

on Robben Island in South Africa.

where he was imprisoned during the

apartheid era, Co-written with Bono

and Dave Stewart, the song is called

"48864." the number Mandela wore

as a prisoner, Strummer, who died

Dec. 22, 2002 (Billboard, Jan. 11).

was to have performed the song at

the event with his co-writers. Since

stepping down as South Africa's first

democratically elected president in

1999. Mandela has become highly

active in the fight against AIDS in

South Africa, where an estimated 4.7

million-one in nine of the popula-

tion-are HIV positive. Billed as

Mandela SOS, the concert will be

broadcast live on the Internet, TV

rights are still being negotiated, "I'm

delighted so many artists have

responded to Mr. Mandela's call,

says Stewart, the concert's musical

director. Other performers include

Queen, Macy Gray, Coldplay, Nelly

Furtado, Shaggy, Jimmy Cliff, Baaba

Maal, Eve, and Youssou N'Dour. The

event has a limited attendance of

2,500, but a simultaneous "people's

concert" at a Cape Town stadium will

show the concert on a large screen.

Several acts will play both venues. All

proceeds will benefit AIDS charities.

TOP GEAR: Irish guitar-wielders the

Revs have already become a hit at

home, picking up a string of domes-

tic awards and climbing the Irish

charts with their debut live album.

But 2003 sees the trio take on the

rest of Europe for the first time, kick-

ing off Feb. 24 with the single

ADAM WILLIAMSON

the first single or two don't chart. We just want to get out there and play. MIKE ALISTIN MONSTER MANIA: Proving again

that Finns have a soft spot for metal is Lordi, which made a noise last year when debut single "Would You Love a Monsterman?" debuted at No. 1 on the Finnish charts. Lordi yows to bring melodic choruses back to heavy metal with a sound that echoes such influences as Alice Cooper, Iron Maiden, and especially Kiss. "I haven't heard new heavy metal, which has big, accessible choruses, for 10 years, but that's exactly the kind of music I like." says the project's frontman, who also goes by the name of Lordi. All five band members dress like monsters. Debut album Get Heavy entered the Finnish charts at No. 3. and Germany, a strong market for Finnish metal, is already warming to Lordi's monstrously heavy sound. The album will be released there in early 2003.

the confusingly named Alternative 3-vocalist Justin Dempsey from Germany and South African programmer Robert King-make such a glorious cacophony of guitar-fueled electro-pop that the minimal lineup proves more than adequate. On the back of two acclaimed singles, the I andon-based due is set to release debut album The Light Years Ahead Feb. 24 via Floating World Records. Describing the music as "how Air would sound if they picked up rock guitars," Alternative 3 took its name from the title of a 1970s BBC broadcast and is generally happy as a duo. "We find we have more freedom than being in a group," King says, "But in a way, there is more pressure in that we have to fill the shoes of a fourpiece, plus we engineered and produced ourselves.

TWO INTO THREE: Duos are few and

far between in the land of rock. But

CHRISTOPHER RARRETT CRITICAL MASS: Local hip-hoppers

CB Mass ended 2002 on a high with the best show of the year, playing two nights at the Cultural Center in Seoul, South Korea, Backed by funk band Asoto Union, CB Mass was joined by several of the best hip-hop acts in Korea, including Baby T (or Tasha) and Wheesung CB Mass has chosen a difficult but ambitious road for a young hip-hop crew looking to maintain its credibility in a land where prepackaged dance-pop is king. The group's first two albums sold a healthy combined total of 80,000 copies on its own label, Massmediah. CB Mass is currently recording its third album.

# COMMON CURRENCY

A weekly scorecard of elbums simultaneously attaining top 10 chart ste is three or more leading world markets. erteine revoler B. RMS F. FMI 1 destendent S. Sony III Linuarial W Warne

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	(TA	NTH
PHIL COLLINS Testfy (W)				6	4					2
NORAH JONES Corre Away With Me (E)	1					3		8		3
AVRIL LAVIGNE Let Go (8)	3		1			2		1		
SOUNDTRACK 8 Mile (U)	5			3		5		2		10
112 The Best of 1990-2000 (U)								9	6	7
ROBBIE WILLIAMS Escapology (E)			3	1				6	3	1

"Loaded" via Treasure Island Records. The band is currently recording an as-yet-untitled debut studio album, slated for release in June. Despite having already won considerable praise from U2's Larry Mullen and playing a gig at Ireland's hallowed Slane Castle, frontman Rory Gallagher remains realistic about Europe, "It might not be as easy as Ireland, but we're hoping that we get

Pulse, "We are not too bothered if

BILLBOARD JANUARY 25, 2003

RITA LEE

17

# Fearing's 'Walk' Going To Europe, U.S.

Rounder Disc Documents Travels, Observations Of Vancouver-Born Songwriter

## BY LARRY LeBLANC

TORONTO—A 15-year veteran of Canada's folk club and festival circuit, songwriter/guitarist Stephen Fearing is an artist continually seeking to develop the boundaries of his craft. "It's taken me years to get to that place where the art of writing songs is

place where the art of writing songs is really fascinating to me," Fearing says. "It's like a game of chess. This record was written quite quickly, which was exciting. It sounds more playful than anything I've done before."

That's How I Walk, Fearing's sixth blood aburn, was initially issued for 12, 2002, in Canada only by his longtime label there. True North Records, and distributed by Universal Music Canada. Now, however, it is enjoying, wider release in the U.S. and Europe, appearing Jan. 28 in both territory print. The alburn, according to The North President Bernie Finkelstein, bas sold 7,000 units in Canada.

The Bey to the 14-track about 18-to Bey to the 14-track about 18-to Bey to the 14-track about 18-to Bey to 18

"This album is very much a product of Stephen's association with from and Colin," notes Finkelstein, who is Fauching's manager and also handles Backine & the Rodeo Kings and Canadian folk icon Bruce Cockburn. "Stephen has made wonderful albums previous, but they have been more in the tradition of great singer/song/writers—this album is more in the tradition of being 'music.' He wouldn't have done this record a few years ago."

Fearing agrees, calling the effect of working with his fellow Rodeo Kings as part of a band for the first time "quite profound. At this point in my life. I have traveled and seen a lot, and I figure I do have a read somewhat on the human condition, so why not write about it?"

Rounder Records GM Paul Poley says, "We're excited about the album; it's great music. We serviced the album in the U.S. to triple-A radio and to our folk list at the beginning of 2003. Stephen has an extensive U.S. tour coming up, which includes a showcase in Nashville on Peb. 6. He's on the road until the end of Anril in the LIS."

"We're starting to open up American markets for Stephen," says Fearing's booker, Jim Fleming of Ann Arbor, Mich.-based Fleming & Associates. 'He's out on an interesting tour in March and April with Kelly Joe Phelps and Willie Porter, That's an audience

Fearing adds, "The next four months are going to be nuts, but I'm seriously addicted to traveling." Fearing says he discovered during



the past two years that traveling between gigs late at night suited his about. Songwriting and influenced his about. "Car writing should be right up there with every other songwriting technique," he says. "You put a pad of paper beside you in the passenger seat, and your subconscious comes through."

Fearing has moved around for much

of his life. Vancouser-horn, he lived in Dublin from 1969 to 1983, after his parents divorced and his mother remarried. That was followed by two years in Minnagolis and a brief period in British Columbia, before settling in Vancouver. Today, he lives in Toronto. Co-produced by Fearing and Linden, the album was recorded in Toronto and Nashville. It features musical backing by Linden and Wilson, plus several musicians who have participated on Rodes Kings sessions, including John Dymond on bass, Gary Craig on drums, and keyboardists Richard Bell and Janice Powers. Backup vocals are provided by Shawn Colvin, Jonelle Mosser, and Joy Lymn White.

"Stephen always comes in the studio with real strong songs and wind dio with real strong songs and wind idea that he's game to doing something in he's never done before," says Linn, who has produced Cockburn and Lucinda Williams and performed the Lucinda Williams and performed the same task for Fearing's fourth album, industrial Lullaghy (1996). This time, he says, "we wanted to make a record that had more of a classic sound, like Frank Sinstra's Capitol records and Roy Orbison's Mountent sides."

Industrial Lullaby was Pearing's first album to feature co-written songs, an approach he has since continued. Co-written son fixed in the first album to fixed fix

# New Marketing Structure At Universal Music India

### RY NYAY BHUSHAS

NEW DELHI, India—Universal Music India (UMI) has entered the new year with an new-look marketing team in place, in hopes of boosting the company's fortunes in a market that is currently ravaged by piracy and where the whole entertainment sector is suffering a downturn.

As 2002 drew to a close, a string of marketing appointments were announced at UMI. According to managing director Vijay Lazarus, the new appointments come at a time when the company is aiming to create a degree of marketing autonomy for each of Universal's

main music divisions. Kulmeet Makkar joins Mumbaibased IUM in the new position of senior VP of A&R, film/frontline and exports. Makkar was previously at India's oldest record company, Mumbaibased Saregama India, where he was GM in charge of film acquising of film and the company. The company of the company is a company of the previously headed by Vinay Sapru, who recently left the company.

The Indian market is dominated by sales of Bollywood film souther tracks, although the last year has seen a marked downturn in the fortunes of the domestic film industry, with a knock-on effect on sound-track sales. One of Universal's high-profile soundtrack acquisitions this

year was for the film Devdas. "Given the current scenario [where most films are flopping], Devdas has been a top-seller for us," Lazarus claims, although he declines to provide any sales figures.

UMI has also appointed Ashish Chakravorthy as Vp of strategic marketing, reporting to Lazarus. Chakravorthy, previously senior VP of marketing at Mumbai-based independent label Zee Records, will handle both international and domestic catalog material.

Rajat Kakar has joined as senior VP of sales and marketing services, replacing Hargovind Bohra. Kakar, who will also report to Lazarus, was previously sales director at Mumbaibased Sony Music India.

Shivaji Gupta is promoted to VP of A&R, non-film; a former marketing manager, Gupta will handle A&R and marketing responsibilities for all non-film domestic repertoire. He also reports to Lazarus.

Lazarus says that in the restructured operation, "the various divisions that handle film, non-film, and international repertoire will create their own) marketing plans to achieve their goals. At the same time, our catalogis also being taken care of, so that those sales [can] reach their optimum potential. Licensing will also play an important role."

# **NEWSLINE...**



With four nominations each. U.K. garage star Ms. Dynamite and hip-hop act the Streets are the leading acts on the short-list for the Brit Awards 2003, due to be held Peb. 20 at London wenue Ear's Court. Ms. Dynamite is named in the female solo arists, British urban act, and British breakthrough artise cate gories; her Mercury Music Prize-winning (Polydor), is nominated for best British album. The

album, A. Little Deeper (Polydor), is nominated for best British album. The Street, albus arisk Mile Salmer, are up for best British male, urban arist, and breakthrough arist, and the act's Original Private Material (Locked Ori Warmer) is up for best album. Norsh Jones, Careth Cates, Will Young, Fink, and Sugababer have three normalisers apiece. The awards ceremony will be televised its live Feb. 20 on matienal commercial channel 1171, some televised its live Feb. 20 on matienal commercial channel 1171, some

Unbrease Missic Spain has restructured its pop divisions, phasing out its former Mercury and Following and, Midwale the lables transin as Universal imprists, all releases previously handled through the separate Mercury and handling local or international representies, role Lais da le Parks, formerly director of Mercury, will head the local division, also handling all Latin product, former director of Polyber Alica Anzua will he responsible for module former director of Polyber Alica Anzua will he responsible for out about 8. Both report to Universal Music Latin America/Bertian Peninsula chairman Jesici Liferae.

The Gas and Shelia Dudgeon memorial gathering, scheduled for Jan. 31 at London's Abbey Root Studios, will also se the Official nurseling of the Gus Dudgeon Recording Arts Foundation, primarily an educational trust deicated to teaching recording techniques, at Reading College in Disgland. Former Elton John producer Dudgeon and his wife, Shelia, died July 2002, in act crash, A Gud Dudgeon studio has already been established at Reading College, west of London, using a console and other equipment that previously beforeged to the producer. WIT PRISISSON

Warner Music Malayah has signed local award-winning R&B diwa Ning Baizura to a box-pear contract. Originally signed to Sony Music Malayaia. Baizura's first two albums won best album of the year honors in 1993 and 1994 at the annual AMP Awards. She was also named best new artists in 1930. Baizura subsequently recorded four albums for BMC Malayaia before relassing an English-language album for Japanese label AMS in 2001. Her Warner debut album streets Feb. 13.

Veteran Australian country performer John Williamson will bake over as chair of the Country Music Asson, of Australia (CAMA) in 20.2 Williamson, who has released own: 20 albums during 30-year musical career, was a founding member of the CAMA in 1992 and is a former vice chairman of the body, which organizes the Toyota Colden Guitar Awards annually in Australia's Thome of country music and CMAA headquarters of Tarmouth, New South Wales. Williamson replaces by McKenn, who stopped down after 18 months. OBSISTE BLIZER.



Hiss Eart has been greened to the newly created role of occurion directors and BM Recorded Music Southeast Asia in Hong Kong, Formerly subsor to EMI'S South-ast Asia chairmact Policy Formarch Policy Bornarch Hong, Ebert tells BMBourt, "I'll be in charge of all aspects of marketing. BMB Bourt," I'll be in charge of all aspects of marketing which the 'Yes of international marketing and strategic music marketing reporting directly to me. Local offices will go through the regional office regional Add will continue under me." Ebert, who continues to report to come under me." Ebert, who continues to report to marketing the product of the product of

munications. He joined EMI in mid-September 2002 from Universal Music Asia Facific, where he had VP responsible for creative services, regional AGR, and corporate communications under Cheng, who exited as chairman in July 2002. STOP MCLURE Warner Music Soaln has acourized leading Soanish indie label Ponomusic

for an undisclosed sum. Pronomusic's catalog will be marketed and distributed by Warne's DNE DASWHet arm Fornomusic's publishing operation. Pentamusic, will be administered by Warner/Chappell Music Spain, Promusic was founded in 1968 and was a leading. Sandhi label during the '70s. Warner and DRO were founded in 1982, and Warner president Said Taga-Warner and DRO were founded in 1982, and Warner president Said Tagator (who retires Ian.) 31 says he approached Fonnomusic for lift by pre-586 catalog wacuum. 'It was a mathematical calculation,' 'Tagarro says. 'Now when ye a'' To scaladog.''

# Farnham To Be Heard Overseas Again?

# Success At Home In Australia Prompts European Return After Four-Year Absence

## BY CHRISTIE ELIEZER

MELBOURNE, Australia-In Australia, vocalist John Farnham ended 2002 with his RMC album The Last Time shipping more copies than any other domestic album in the year and surpassing all expectations with ticket sales for his current tour. Next stop? Europe.

Buoyed by that confirmation of the artist's enduring pop-ularity at home, BMG Australia and Farnham's management are planning a return to the European market after a four-year absence. The singer enioved a buge bit across the region with "You're the Voice" in 1987 and had another European hit in 1991 with "Chain Reaction." He retains a significant fan base in Germany,

the Netherlands, Scandinavia, and the U.K .- in fact. Farnham was actually born in Essex, England, but emigrated to Australia in 1959, at age 10.

## NOW IS THE TIME FOR 'LAST TIME' BMG is negotiating to release The Last Time in the region in mid-2003. "John Farnham can be a big

adult contemporary act in Europe with this album," BMG Australia managing director Ed St. John says. Farnham is scheduled to play the European summer festival circuit around the time of the album's proposed release there.

Since its Oct. 16, 2002, release in Australia, the album has shipped 210,000 units (triple-platinum) here.

St. John believes that figure will be 350,000 when the tour ends mid-2003. Although BMG claims Farnham is the country's best-selling artist-the label says he has shipped 4.8 million albums domestically across his 35-year career-major radio networks here now say the 53year-old does not fit their formats.

So when BMG set up the release

FARNHAM (LEFT) AND ST. IC

of The Last Time, TV was a priority.

In the week of the album's release,

the national free-to-air Seven Net-

work screened An Audience With

John Farnham, during which the

singer performed and fielded ques-

tions from a celebrity audience. The

prime-time special gained 1.7 mil-

lion viewers, as did a career retro-

spective, The Farnham Years,

screened by Nine Network (also

national and free-to-air) 24 hours

earlier. St. John says, "Those two

specials sent the record through the

roof-the album never left the top

Will Walker, buyer at single-store

independent Compact Disc Shop in

three after that."

Adelaide, reports that Farnham's recent shows gave added impetus to sales of The Last Time and the 1997 compilation Anthology 1. Lucas Englert, buyer at another independent outlet-Swells Sounds Music Centre in Margaret River. Western Australia-adds, "His fan base is wide, from 17-year-olds to people in their 50s."

> QUITTING WHILE AHEAD Farnham's current trek began Nov. 7, 2002, at Melbourne's Rod Laver Arena. The title of the album and tour is significant, he tells Billboard. although perhaps not quite as final as it might sound. "I want to quit touring when I'm at the top," Farnham says, "rather than wait until the day no one shows up to the gigs." Future tour-

ing will be restricted to theater venues rather than the current arenas and "big-top" tented events; Farnham says he also wants to experiment with big-band and country records and has ideas for TV projects. The tour's major-city run, which

wound up before Christmas, shifted 250,000 tickets at an average \$108 Australian (\$61). A regional run ending June 3 in Cairns is expected to bring in a further 220,000 tickets at \$95 Australian (\$53.50) a head. Farnham's manager Glenn Wheatley, managing director of Sydney-based Talentworks, says, "No one else here is doing figures like these-they're well over expectation."

# **Crunchy Frog Makes** International Leap

COPENHAGEN-Taking its name from a Monty Python comedy sketch. Danish indie label Crunchy Frog has found plenty to laugh about since forming in 1994 in Copenhagen as an outlet for unsigned rock band Thau. Its latest coup was licensing highly

rated garage band the Raveonettes to Columbia for the world excluding Denmark last October. The two-album deal was cut on the strength of an eight-track EP, Whip It On, which streeted domestically in May 2002. The set of

three-minute songs all played on three chords in the key of B-flat minor was repackaged by Columbia as the Rayennettes' debut album and sent to retail Nov. 19, 2002, in the U.S. Meanwhile, the band is nutting the finishing touches on a follow-up-this

time recorded in the key of B-flat major. "Our ambitions from the beginning were to aim at exports, because there are limits to what you can sell in Denmark," co-founder Jesper Rofelt says. A streamlined operation with a staff of four and a freelance-hooking agent. Crunchy was set up at the crest of the grunge wave by Rofelt and fellow Thau members Jesper "Yebo" Reginal, Jesper Sand, and Ulrik Petersen, "Instead of waiting for the majors to listen to a demo, we created the label," Rofelt explains. "You get taken seriously, and

Initially, Crunchy specialized in alternative rock music, but in 1998 it

products get reviews."

year, at No. 4, with Presley at No. 11. "All I can

say is that we've sold 8 million worldwide, and

we're cock-a-hoop," BMG Entertainment senior

marketing manager Charlie Stanford says. He

adds that options are being explored for the

rently unnamed but with a like-

Rockers Nickelback and

Seven albums receive their

signed pop-rock act Superheroes and licensed it to Virgin and P.I.A.S. for territories outside Denmark, Rofelt notes, "It was our first real A&R task.

and things really got going." Another major that has turned to Crunchy Frog as a source for A&R is Universal, which snapped up the Euro-

> novelty act Junior Senior. The duo's "Move Your Feet" (released in May 2002 by Crunchy and distributed in Denmark by EMI) reached No. 4 on the Music & Media Hot 100 Singles Eurochart and made the top 20 in Sweden and Holland Universal has slated both single and debut album D-D-Don't Stop the Reat for release via Mer-

cury in the U.K. Feb. 24 and March 10, respectively. "Crunchy goes into things wholeheartedly," Copenhagen-based Universal DK A&R director Claus Lund Petersen says. "They don't listen to trends but to music and have faith in their community. Right now, they've got

the nucleus of the Danish hit machine. As Petersen attests, Crunchy Frog's roster is like a community. Superheroes singer Thomas Troelsen provided the vocals for "Move Your Feet." and Raveonette guitarist Sune Wagner also plays in Tremelo Beer Gut alongside label boss Reginal, who additionally lends his drumming talents to Junior Senior. "Call it incest or a family disease," Rofelt quips, "but what's vital is that all of our bands are just that-warts-and-all bands!"



# Shakira's 'Laundry Service' Cleans Up Across Europe had a problem getting airplay records to go away; which wins awards for two sonhomore sets. Blue's

BY PAUL SEXTON

LONDON-The Platinum Europe year finished with a flourish. In December 2002, the International Federation of the Phonographic Industry (IFPI) announced that 13 albums had passed the 1 million European shipments mark, the highest monthly total since last January, albeit slightly down from the 15 certifications for December 2001.

Multi-platinum international females led the way on the latest list, while rap, vintage rock-'n'roll, and contemporary rock also closed the year well. Shakira's Laundry Service (Epic), fresh from being named No. 1 on the Music & Media European Top 100 Albums chart of 2002. crests 4 million European shipments. The Colombian star had two singles from that album in the Eurochart Hot 100 Singles of 2002: "Whenever, Wherever/Suerte," at No. 2, and "Underneath Your Clothes" at No. 5. The latest accolade follows the December Euro-

pean leg of Shakira's ambitious Tour of the Mongoose, Sony Music Europe (SME) senior VP of marketing Julie Borchard says the artist was "in Europe repeatedly throughout the course of the campaign," adding with a laugh; "In a sense, we

Itheyl lasted so much longer than we expected Borchard says worldwide sales of Laundry Service are currently at 10 million, and SME will now

put its promotional muscle into both "The One, the fourth single from that set, and Shakira's company's next Presley catalog venture, cur-Francies Exitos album of Spanish-language hits.

quadruple-platinum female on the list, but not with her current release. With Just Whitney (Arista) apparently peaking at No. 34 on the weekly European Top 100 in its debut week in December, its predecessor, Mu Love Is Your Love, reaches 4 million. Released in November 1998, the album raced to European tripleplatinum in 1999, and it now draws level with its U.S. certification from the Recording Industry Assn, of America in May 2000. Eminem's The Eminem Show

(Interscope) rises to 3 million

Whitney Houston is the other

ly September release worldwide. Metallica were both back among the bonors in December, Nickelback's Silver Side Un (Roadrunner) moved to double-platinum after reaching its first 1 million last May, as did Metallica's S&M (Vertigo), its 1999 collaboration with the San Francisco Symphony Orchestra. Currently working on a new album, Metal lica has announced European festival dates for June.

1.000.000

first Platinum Europe recognishipments, as does Elvis Presley's Elvis 30 #1 tion on the December list. It is an outstanding Hits (RCA), Eminem was the highest-placed month for the Vingin-distributed Innocent label.

One Love and Atomic Kitten's Feels So Good, It is the first European award for the female trio from Liverpool, with an album that debuted at No. 1 in the U.K. in September but has also made a sturdy imprint in such other markets as Germany, Austria, Switzerland, and Holland,

Blue's One Love was one of the retail highlights of the U.K. holiday market, holding at No. 2 behind Robbie Williams' Escapology. The quartet's success builds on the Platinum Europe platform achieved last March with its debut album, All Rise.

Phil Collins' Testify (Face Value/East West) is newly platinum, adding to the star's previously IFPI-ratified Hits compilation (1998, certified triple-platinum last November) and his last studio release. Dance Into the Light (platinum in 1996) The latest list also bestows platinum status

on Italian staple Zucchero's 2001 release, Shake (Polydor); Elton John's Greatest Hits 1970-2002 (Mercury): David Gray's A New Day at Midnight (iht/East West); and Jennifer Lopez's This Is Me . . . Then (Epic). For more information, visit ifpi.org.

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INSIDE SUPER BOWL MUSIC: Few telecasts can beat the kind of massive audi ence that the Super Bowl gets each year. According to the National Football League (NFL), this year's Super Rowl XXXVII Jan. 26 is expected to be watched by 800 million viewers worldwide. The Super Bowl's entertainment seaments have become more high-profile in recent years, creating the type of excitement and media attention that rival the actual dame itself. It's no surprise, then, that the music business' presence at the Super Bowl has become an increasingly

important part of the telecast. And when it comes to the Super Bowl affecting record sales, consider this: In the week after U2's memorable performance at last year's Super Bowl sales for its 2000 album All That You Can't Leave Behind jumped 142% as it rose from No. 64 to No. 25 on The Billhoard 200 (Over the Counter, Billboard Feb 23 2002): the album also earned the Greatest Gainer title for that chart. In the same issue, three of U2's older albums (The Best of 1980-1990. The Joshua Tree, and The Best of 1980-1990/The B-Sides) had significant increases on the Top Pop Catalog chart. Paul McCartney, who performed at last year's Super Bowl pre-game show, also experienced a sales boost in that issue, when his "Freedom" single jumped from No. 46 to No. 23 on the Hot 100 Singles Sales chart.

Super Bowl XXXVII, to be telecast live from San Diego's Qualcomm Stadium, is shaping up to be another



huge event for music. As tipped here (Billboard, Dec. 14, 2002), Dixie Chicks have signed on to perform The Star-Spangled Banner," In a statement. Dixie Chicks member Emily Robison said, "Anyone who tells you there's no pressure to sing the national anthem live to one of the biggest television audiences on the planet is not telling the truth Sure I'm a little nervous, but we're also very excited and honored for the privilege." Celine Dion will sing "God Bless America," marking the first time the song will have been performed at the Suner Bowl, Grammy Award-winning producer David Foster will create Dion's

"God Bless America" arrangement. At press time, Santana and special quests were confirmed for the nregame show, while Shania Twain and No Doubt are set for the half-time show Other acts have yet to be announced. This year's Super Bowl halftime show will be produced by Interscope Geffen A&M chairman Jimmy Iovine and Tenth Planet Productions director/producer Joel Gallen.

Clearly, the Super Bowl has come a long way since its early years, when university marching hands were the main form of entertainment "The Super Bowl is a unifying force," NFL senior VP of marketing and entertainment programming John Collins says. "We consider ourselves premier entertainment

and the music has to reflect that." Collins is one of the key executives responsible for booking talent at the Super Bowl. He tells Billboard that when it comes to choosing who performs at the Super Bowl, it's not enough to have star power, hit records, and mainstream appeal; a likeable image is one of the most important deciding factors. "We try to be inclusion rather than exclusion But we don't have to be cutting-edge or controversial."

Collins says that typically, the act singing "The Star-Spangled Banner" is booked first, "anytime around Thanksgiving onward." The other acts are usually confirmed throughout January, "Because the Super Bowl reaches such a broad audience, we're always looking for big stars to perform. But what's changed the most in recent years is that it's become more important for us to have artists who are very relevant to the public at the time. That's why you won't see us book the Super Bowl talent too many months in advance."

MVPA NEWS: Jan. 24 is the submissions deadline for the 2003 Music Video Production Assn. (MVPA) Awards. Eligible music videos are promotional clins produced in 2002. Application forms may be obtained at mypa.com. Nominees will be announced in March. and the awards show will be held in May at the Kodak Theatre in Los Angeles. In other MVPA news, the organization's headquarters have moved. The new address is 201 Occidental St., Building 7, Unit B. Los Angeles, Calif. 90026 (tel: 213-387-1590).

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A LOOK BEHIND THIS WEEK'S CHART ACTION

# **Over The** Counter





NOT A SPRINT, BUT A MARATHON: Prior to this week, all but five of the 66 albums that had reached No. 1 on The Billhoard 200 since the dawn of 2000 began their chart lives in the top slot. It seems almost poetic, if not profound that Norah Jones, an artist whose music defies cookie-cutter categorization, bucks the trend by reaching the list's summit in her 46th chart week (2-1, 108,000 units).

Exposure garnered from her five Grammy Award nominations is the catalyst for her move to the top. Her Come Away



With Me is the only album this week to exceed 100,000 units, and in a transition week where most albums sell less than they did in the week be-

fore, only one other title in the ton 20 has a decline less steen than her 8 5% slide While the Grammy nods provide a lift, Jones'

Blue Note debut has flexed its muscles for the past couple of months, posting gains for five straight weeks leading up to Christmas. Come Away With Me, which bowed at No. 139 in the March 16, 2002, issue, logged increases in 25 of its next 45 chart weeks.

This is the title's seventh week inside the big chart's top 10 and its 46th at No. 1 on the Top Contemporary Jazz chart, as Jones' outing becomes the first album in Blue Note's 64-year history to reach The Billboard 200's top rung.

GRAMMYS' GALS: For many of the Grammy Awards' first 44 years, the announcement of its nominations led to media attention but bad little consequence at the cash register. That began to change in 1996 when Joan Osborne rose 33-21 in the week that she snared multinle nominations, but concurrently lead single "One of Us" was swelling at multiple radio formats, which may have obscured the Grammy nods' impact on her rookie album

In 1998, the nominations were one of the factors that helped Paula Cole skip ahead 122-91, the first step in an ascent that would eventually lift her to a peak of No. 20 in the wake of her performance at the Grammys. The following year, when Lauryn Hill captured a head-turning 10 nominations, her album rebounded 10-2, and in every year since, at least one act has climbed to prominence on the road between nomination and Grammy telecast. And, be it coincidence or contributing factor, each of the ones who have done so in that time are female artists.

of No. 102 to a post-show peak of No. 4, while Diana Krall biked from No. 179 to No. 56 during those same weeks. Krall's next album entered at No. 9 the following year, the only time in Billboard 200 history that a jazz album started inside the top 10. Grammy exposure helped Jill Scott progress from No. 92 in January 2001. to, eventually, No. 17, while India, Arie reentered at No. 139 last year after she scored eight

nominations, rising to No. 14 after the telecast. With her move to No. 1, it appears Norah Jones has already been cast as this year's Grammy ingénue, but don't lose sight of Avril Lavigne, another newcomer who collected five nods. The next Billboard 200 will reflect the impact of her appearances on Saturday Night Live and Dateline, as well as retail campaigns and keymarket TV ads that are in place. Lavigne's Let Go, which holds at No. 3, has spent only two of its 32 chart weeks outside the top 10.

Also parlaying pominations into chart traction is rookie Joe Nichols, whose 23% gain earns Greatest Gainer on Top Country Albums (19-16) and a No. 123 re-entry on The Billboard 200; Bacilos, which enters Top Latin Albums with a 20% gain (No. 70); and Directions in Music by Herbie Hancock, Michael Brecker, and Roy Hargrove, which re-enters Top Jazz Albums at No. 21.

UP. UP. AND AWAY: Next issue's sales charts will measure the sales oomnh of the 30th American Music Awards. Without any sales reports to confirm my instincts, my gut says Christina Aguilera and Shania Twain will be among the acts who benefit most from the Jan. 13 telecast. Meanwhile.



without any Grammy nominations to boast of Jennifer Lopez has the smallest decline of any album in The Billboard 200's ton 20.

advancing 6-2. Her album's rise seems to be fed by new single "All I Have," (13-8 on Top 40 Tracks and 25-18 on Hot R&B/Hip-Hop Airplay). Figure it's got be the radio, because she didn't make any TV appearances during the tracking week, and it's been at least a couple of weeks since I heard any mention of her engagement to Ben Affleck.

On a housekeeping note, this issue's sales charts reflect the reorganization of Universal's country labels under the Universal Music Groun Nashville umbrella and Univision Music Group taking over sales functions of the Ponovisa label.

# Singles Minded



SORELY MISSED: In a bittersweet move. Aslivah advances 5-1 on the Hot R&B/Hin-Hon Singles & Tracks chart with "Miss You." The first single from I Care 4 U, which is No. 1 on the Top R&B/Hip-Hop Albums chart, "Miss"



of 56.9 million. "Miss" is Aalivah's first nosthumous No. 1 and only the third No. 1 single of her career on this chart, following her first single in 1994, "Back & Forth

(which appears on the new album), and "If Your Girl Only Knew" in 1996. I Care 4 U is a blend of some of her previous hits and six previously unreleased tracks, including "Don't Know What to Tell Ya," which was produced by Timbaland and will be the next track released to radio.

THREE CROWNS: For the first time in a year, there are three different songs occupying the No. 1 slots on The Billboard Hot 100. Hot 100 Airplay, and Hot 100 Singles Sales charts. Eminem's "Lose Yourself" maintains its rank at No. 1 on the Hot 100 for a 12th (and most likely last) week by a slim 104point margin over "Bump, Bump, Bump" by B2K & P. Diddy, which rises 4-2. "Bump moves to the top of Hot 100 Airplay (4-1) with an audience impression total of 103 million listeners, the lowest total for a No. 1 on that chart since Alicla Keys' "Fallin' " triumphed with 102.4 million in the Aug. 18. 2001, issue. Though "Lose" trails "Bump" by 2 million listeners, it is able to remain at No. I on the big chart due to a lead in both sales points (of the 12-inch vinyl) and playlist reports from stations not monitored by Nielsen Broadcast Data Systems.

Ending Madonna's reign of 11 weeks at No. 1 on Hot 100 Singles Sales is Kid Rock Featuring Allison Moorer's "Picture," which scans 5,000 units. The sales points from that single are combined with the radio airplay of both the Rock/Moorer and Rock/Shervl Crow versions to determine the track's No. 24 Hot 100 rank (Singles Minded, Billboard, Nov. 16, 2002).

B2K was involved the last time we had three different songs top the Hot 100 and its component Airplay and Singles Sales charts. The group had the No. 1-selling single with "Uh Huh" in the Jan. 12, 2002, issue, while Usher topped the airplay chart with "U Got It Bad" and Nickelback held the No. 1 post on the Hot 100 with "How You Remind Me. B2K should slide into the Hot 100's slot next issue, but any slip might open the door for Nelly's "Air Force Ones" (No. 3) or Christina Aguilera's "Beautiful" (No. 4) to sten in. Only 650 points separate the top four songs on the chart this issue, the tightest race since that aforementioned August 2001 issue when Keys' chart-topping "Fallin' " was only 450 points ahead of the No. 4 title, "Where the Party At" by Jagged Edge Featuring Nelly.

WHERE IT COUNTS: In its third week aton Hot Country Singles & Tracks, Mark Wills' "19 Somethin' "lands a tie for the biggest oneweek detections total in the past 18 months, a feat that also places him in a two way tie for third place among country's most-played titles for the past 10 years. With 6.187 detections. Wills' single matches the sum Keith Urban's "Somebody Like You" achieved during its first

of six weeks at No. 1 in the Oct. 19, 2002. issue. At that time Urban's total was the biggest oneweek sum the chart had seen since Lonestar's "I'm Already There'



collected 6,306 plays in the July 21, 2001, issue, thus breaking the band's own record for the most spins set when its "Amazed" collected 6,204 plays in the Aug. 14, 1999, issue

Elsewhere on the chart, Sammy Kershaw posts his highest solo debut to date, as "1 Want My Money Back" opens at No. 55, Previously. Kershaw's highest solo debut was a No. 57 start with "Vidalia" in July 1996.

CLUB HOPPIN': Nabbing Greatest Gainer/Airplay honors on Hot R&B/Hip-Hop Singles & Tracks for a second time this month, 50 Cent's "In Da Club" leaps 23-7, giving him his first appearance in the top 10. The 16-position advance puts him in a league of his own, as "Club" earns the distinction of having the largest positional increase into the top 10 by an airplay-only track.

Every other title to enter the top 10 with an equal or larger hike in rank since we revised the chart to include airplay-only titles in 1999 did so with bulk points from sales rather than airplay. Most recently, "Loverboy" by Mariah Carey Featuring Da Brat & Ludacris and "Bootylicious" by Destiny's Child rose 50 and 15 positions to Nos. 2 and 1, respectively, in the Aug. 4, 2001, issue following retail releases of those tracks.

BOARD. 200. Billboard empired by Nielsen SoundScan ARTIST
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BILLBOARD JANUARY 25, 2003 www.billboard.com

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T	Silver Side Up	NICKELBACK &*	70	46 135	150	1	DAVE MATTHEWS BAND ▲¹ Busted Stuff	0 81	80
7	Prolude: The Best OF Charlette Church	CHARLOTTE CHURCH	9	37 109	151	36	ALISON KIRAUSS + UNION STATION ● Live	2 108	10
1	Dramtine	SOUNDTRACK	13	33 164	152	34	VARIOUS ARTISTS WOW Hits 2003	9 85 6	10
+	Brainwashed	GEORGE HARRISON ●	8	44 120	153	37	KIDZ BOP KIDS • Kids flep 2	7 125	11
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Ť	Lucky Day	SHAGGY ●	44	53 150	161	1	SYSTEM OF A DOWN ▲3 Toxicity	9 101 2	95
	Spirit Stallion Of The Cimarron	SOUNDTRACK	0	62 -	162	17	TAPROOT Welcom	8 112	10
+	Ultimate Manilow	BARRY MANILOW A		85 166	അ	9	GEORGE STRAIT  The Read Lass Traveled	8 123	11
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+	Lausdry Service : Wrobed And Drind	FOROVICA MINING YASH COLONG		72 177	188	68	LOUIE DEVITO N.Y.C. Underground Party 5	6 176	
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# Billboard TOP JAZZ ALBUMS...

		Sales data con	SoundScan
	H	ARTIST INFERTS E ROMEROUS	NUMBER 1 1 Wests At Number 1
4		TONY BENNETT & K.D. LAI	NG A Wonderful World
ī	13.3	DIANA KRALL®	Live le Pori
5	O.	NATALIE COLE	Ask A Weesan Who Known
5	10	DIANA KRALL &	The Look OI Love
	Ξ	STEVE TYRELL	This Time Of The Yea
-	3.1	JOHN COLTRANE	A Leve Supreme (Delicxe Edition
		STEVE TYRELL	Standard Time
,		JANE MONHEIT	le The Sui
D		CASSANDRA WILSON	Belly Of The Su
,	i i	KARRIN ALLYSON	le Bloo
2		JOHN COLTRANE	Coltrace For Leven
1		WAYNE SHORTER	Footprints Live
s		HARRY CONNICK, JR.	Senss I Hear
3		ROSEMARY CLOONEY	The Last Concer
3	111	DAVE HOLLAND BIG BAND	What Goes Acous
D	H	VARIOUS ARTISTS	Veren/Damixe
_		Main Mason of	
6		PATRICIA BARBER	Yers
4	Ų,	TONY BENNETT	Player' With My Friends: Beenett Sings The Blue
1	11	JACKY TERRASSON	Smile

## Billboard TOP CLASSICAL ALBUMS

THE WELK	LAST WEBX		ARTIST IMPRINT & NUMBER DISTRIBUTING LAREL	Title
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Ü,	1	113	ANDREA BOCELLI	Sentimento
2	7	U	MARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGAL)	() The Planist (Soundtrack)
	2	T.	GLENN GOULD	State Of Wooder
	3	10	RENEE FLEMING	Bel Canto
	4	M	CARRERAS DOMINGO PAVAROTTI	The Best Of The 3 Tenors
	8	10	YO-YO MA	Classic Yo-Yo
	S	10	VANESSA-MAE	The Best O! Venessa-Moo
	9	W	VARIOUS ARTISTS	No. 1 Pisso Album
9	10	ī	TOLGA KASHIF	Ouese Symphosy
	6		CECILIA BARTOLI DICLA STERMANISTA CAMPICS GROW THE	The Art Of Cecilie Bertoli
	11	П	CHANTICLEER	Our Americae Jeurney
12	10	W	PLACIDO DOMINGO	Secred Songs
113	100	115	VARIOUS ARTISTS Pie	me Dreems-Music To Inspire
8	11-	J.L	MARIA CALLAS T	he Very Best Ol Morio Collas
<b>(13</b> )	10		JOHN RUTTER	The John Rutter Cellection

## Sales data for Classical, New Age, and Kid Autho Nielsen SoundScan

#### Mary 25 Billboard TOP CLASSICAL BUDGET

	20 CLASSICAL PAYORITES	NAMED OF ACTIONS
	MOZARTI SYMPHONY NOS. 40 & 41 MICACY	MARQUE AFTIETS
	GERSHWIN: AN AMERICAN IN PARE MAJACY	MANOUS ARTISTS
4	CLASSICAL MASTERPISCES, SPANISH GUT MATACY	AR VALOUS AFTETS
	CLASSICAL MASTERPISCES, CLASSICS FOR RELAX MADACY	ATON MALEATON
à.	CLASSICAL MASTERPISCES: ROMANTIC PLA MADACY	NO WASSESTED
3	BEETHOVEN PIANO SONATAS MARCY	NAMOUS AFTICTS
	CLASSICAL MASTERPIECES	NAMOUS ARTISTS
	BEST OF CLASSICAL MASTERPIECES	VARIOUS ARTIETS
	EVENING WITH FRIENDS DECA ENDERSOL CLASSES SHOUP	MAROUS ARTISTS
	FOR WHEN YOU'RE ALONE DECEA SAMSTRIA CLASSICS STOUP	VARIOUS ARTISTS
	REST OF 25 CLASSICAL FAVORITIES	SANOUS ARTISTS
	MOZART 25 FAVORITES VIX SP I MASS	NAMOUS AFTETS
14	CLASSICAL MASTERPRICES. BEST OF VIVA	LOS MIROSE ASTROY
4-	TE BIANC EAUCATES	NATIONAL APPROPER

## Billboard TOP CLASSICAL CROSSOVER

Title	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	8	TST.	Ł
5 Weeks At Number Josh Groba	JOSH GROBAN A	·	1	1
Josh Groban In Conces	JOSH GROBAN		2	2
Bost OF Charlotte Churci	CHARLOTTE CHURCH Prelude: Ti	E.	3	3
Encor	RUSSELL WATSON	W	4	4
Shin	BOND MISSIS LCA HOSBILAWARISAL CLASSICS GROUP BRIL	13	5	8
Sometimes I Dream	MARIO FRANGOULIS	0	5	6
Cieli Di Toscan	ANDREA BOCELLI A	Ω	7	7
Classic	SARAH BRIGHTMAN •		5	
Sweet Is The Melod	ASELIN DEBISON		10	9
Enchantrees	CHARLOTTE CHURCH •	-	9	10
Bon	BOND MISSISCO MINISTERIA CASSOS SIGOP (M)	S.V	13	ᡂ
Droamin	ANDRE RIEU		12	ø
The Voic	RUSSELL WATSON	2	14	13
Three Ma' Tenor	THREE MO' TENORS	111		120
ourneys: Whee Straegers Mee		Ш	15	15

	BABY MOZART	MANINE ARTISTS
	SO GREATEST CLASSICS ST CLASS	VARIOUS NETIETS
	ART OF SEGOVIA DL SANGERAL CASSICS MINUP	ANDRES SEROW
	OPERA ALBUM EMICLASSICS ANDR	VARIOUS ARTISTS
	ROMANTIC ADAGIOS NICCA INNERSAL CASSES GROUP	VARIOUS ARTISTS
	PACHELBEL CANON & OTHER BARDQUE I BCA VICTOR	ers werestern
	THE #1 OPERA ALBUM SECCA UMNISSIA CLASSES-SINUP	WARRING METERS
	BEST OF THE MILLENNIUM OS. SWINKS AL CLASSICS SWINF	VARIOUS ARTISTS
	ESSENTIAL BAROQUE DECCA SAMPERIAL CLASSICS GROUP	VARIOUS AFTISTS
	BASY BACH WAIT DONLY	NAMEUS ARTISTS
	ESSENTIAL GLITAR INCCA SAMMERIAL CLASSICS GROUP	SARROUS ARTISTS
	ESSENTIAL MOZART OCCA MINISTRA, CLASSICS GROUP	VANDOS ARTITI
	DISNEY'S BABY BEETHOVEN WALLDINGS	VARIOUS NATION
	THE ONLY CLASSICAL CD YOU NEED	VARIDUSANTIN
慨	MINDER GLADE TO WINDOWS AND IN	- WARLESTON

between 638 and 1258. CDs wit 638 appear on Classical Sudget.

# MANUARY 25 Billboard

TOP KI	D AUDIO
VARIOUS ARTISTS HITCHWANT DESIGNATIONS	MEN SUPERIOR AND DISCOUNTY THE REP
KUDZ BOP KUDS SAZON & TREMNS	MOC BOY (
KIDZ BOP KIDS BAZDA 6 TS MINE	KEC SOF
WARROUS ARTESTS	SADIO DISNEY JAMIE VSI, S
BUCK HOWDY	SKEWERT
VARIOUS ARTISTS	Theough Havening
WARROUS ARTISTS	ULU & TETTO I ILAND HANDERS
THE WIGGLES	TARRY TARRY
VEGGE TUNES	BOB AND LANDY'S SCHOOL SCHOOL MICH. ET JOHOL
TODOLES TUNES	N CLASSIC STAGE FOR TROOLING
VARIOUS ARTISTS	AND SHARE PARTY
JIM BRICKMAN	A MICTOR
VARIOUS ARTISTS BALL DESAIT MINES	DADMALA CHITYAGAL ANY A
VARIOUS ARTISTS MALI DISMET MINIS	DISMEY CHILDREN'S PARRIETES WILL I
VARIOUS ARTISTS	PRINCES PARTIETS
VARIOUS ARTISTS	DICHEYS GRATEST VOL.
VARIOUS ARTISTS	DUMEN'S PRINCESS COLLECTION
VARIOUS ARTISTS	MAND HONEY'S FOR THE MICHIGAN
	MUTHERS THE ACTION THE CARRYS SHOWING HAT
VARIOUS APTISTS	PLAYWOOD DIGHEY

# Billboard JAZZ ALBUMS

CHARLIE HADEN WITH MICHAEL BRECKER TIERNEY SUTTON

KEELY SMITH STAN GETZ

LAST WEEK	1	ARTIST IMPOINT & NUMBER	Title	
1	-	NORAH JONES A	S NUMBER 1 &	46 Weeks At Number 1 Come Away With Me
2	Q.	KENNY GD		Paradise
3	U	VARIOUS ARTISTS	Hiddee Beach Recordings Pre	sents: Unwrapped Vel. 2
6	12	BWB		Groovie*
5	W	AL JARREAU		All I Got
7	W	FOURPLAY BUT BOTH BOTH NOT ON		Heortfelt
10	Ц.	NORMAN BROWN		Just Chillie'
9	N	KEIKO MATSUI		The Ring
4	14	KENNY GD		Wishes
12	W	VARIOUS ARTISTS		Verve//Remixed
13	i.	BONEY JAMES		Ride
16		MASQUE		Infielte Love 811
14	14	KIM WATERS		Semeous To Lave You
23	I.	TOWER OF POWER	The Very Best of Tewer Of Po	wer - The Weener Years
11		WILL DOWNING		(Sensuel Journey)
10		VARIOUS ARTISTS	Golden Slut	nbers: A Father's Lulleby
21	H	MAYSA		Out Of The Blue
J.		BOBBY LYLE		Joyful
20		HERB ALPERT		Oefiaitive Hits

LAST WEEK	į	ARTIST IMPROVES NUMBER	DSTRIBUTING LABEL	Title
1	315	VARIOUS ARTISTS	NUMBER 1 - 27	4 Weeks At Number 1 Pure Moods IV
3		JIM BRICKMAN		Love Scope & Lullabies
4		GEORGE WINSTON	Night Divides The Day	The Music Of The Doors
7	~	ENYA		Dely Time-The Collection
2		LORIE LINE		Sharing The Seasoe 4
C	210	VARIOUS ARTISTS		Windham Hill Chill
4	.21	ESTEBAN SASTAMENO		Eternal Love
Q	100	2002		Sacred Well

MARY 25 Billboard TOP NEW AGE ALBUMS ...

8	4		GEORGE WINSTON	Night Divides The Day: The Music Of The Doors
<b>a</b>	7	~	ENYA	Dely Time-The Collection
5	2		LORIE LINE	Shering The Seazon 4
6		210	VARIOUS ARTISTS	Windham Hill Chill
7		.21	ESTEBAN DATEM MED	Eternal Love
8	9	115	2002	Sacred Well
9	11		JIM BRICKMAN	Simple Things
10	5		VARIOUS ARTISTS	A Penceful Christmas
11	8	33	TIM JANIS	A Thousand Summers
12	18		JOHN TESH	The Power Of Love
13	12	211	SECRET GARDEN	Once in A Red Moon
14	8	172	VARIOUS ARTISTS	A Windham Hill Christmas

JIMMY SOMMERS

	25		ANL	Ji
TOP POP. CATALOG	ard	003 IOC	illb	Bi
Sales date compiled by Nilelsen SoundScan Title		. 460	WEBX	
IMPRINT & NUMBER/DISTRIBUTING LABEL		2 WCS	UAST	ř
*E'T NUMBER 1 / GREATEST GAINER   E'T   1 Work At Number   THE BEATLES 4"		s	5	a
BOB SEGER & THE SILVER SULLET BAND ▲ Greatest Hits	407	19	1	2
SOUNDTRACK & O Brother, Where Art Thou's	1112	5	4	
DIXIE CHICKS ♦ Wide Open Spaces		8	8	
PINK FLOYD   Dark Side Of The Moor	20.0	30	24	s
DIXIE CHICKS   The state of the	11/6	10	2	
EMINEM A The Marshall Mathers LF		9	3	
COLDPLAY & Parachuter	13	2\$	12	8
TIM MCGRAW a Greatest Hits		7	10	P
LINKIN PARK A* [Hybrid Theory		11	8	10
SOUNDTRACK &' Coyote Ugly		16	9	11
AL GREEN A Greatest Hits		-	-	12
RASCAL FLATTS & Rescal Flatte		12	11	13
AC/DC   Back in Black  Back in Black	w	17	13	14
KID ROCK  Devil Without A Cause		22	19	15
SHANIA TWAIN   Come On Over		23	20	16
PHIL COLLINS A Hits		31	16	77
GOOD CHARLOTTE • Good Charlotte		28	15	18
DISTURBED A The Sickness		26	17	19
JAMES TAYLOR ♦ Greatest Hits		24	14	20
<ul> <li>HOT SHOT DEBUT</li> </ul>				6
VARIOUS ARTISTS a' Songs 4 Worship – Shout To The Lore	10			21
KENNY CHESNEY A Greatest Hits		21	23	28
EMINEM & The Slim Shady LF		20		23
BOB MARLEY AND THE WAILERS ◆ Legend		32	27	24
			25	
CREED ◆** Human Clay		18		$\mathbb{Z}$
CREED ♦ Human Clay STEVE MILLER BAND & Greatest Hits 1974-78			9	- 20
CREED   Human Clay STEVE MILES BAND A' Greatest Hits 1974-78 SANGE AND BALL OF THE BAND A' Breather  Breather  Breather  Breather		13	26	20 7
CREED   THUMAN CLOS  TEVE MILLER BAND A' Greatest Hits 1974-78  FAITH HILL A' Breather  ENYA A' Paint The Sty With Stors - The Best Of Enys				1 (S) 7 R
CREED • Human Clop STEVE MILLER BAND & Greatest Hists 1974-78 FAITH HILL FAIT		13		7 (S) 7 18 (S)
CREED **  **CONTROL OF THE STATE OF THE STAT		13	33	8 7 8 9 8
CREED   TIVE MILLER BAND A Greatest Hist 1978-77  BATTH HILL A GREAT BAND A GREAT B		13 33	33	1
CREED A CHARACTER STATE OF THE		13 33 34 36	33 22 47	- 23 7 2 3 3 5 1 8 E
CASED # HUMBAN DA Greater Mes 1974 T.  TOTAL MILLE BAND A Greater Mes 1974 T.  SEVEN MILLER BAND A Greater Mes 1974 T.  SEVEN MILLER BAND A GREAT MES 1974 T.  SEVEN A GREAT MES 1974 T		13 33	22 47 31	1 <b>3</b> 7 7 9 8 7 8 7
CREED & Blowns COLD STORY MILES BE RAND A Construct His 1972 AT MITH High. Construct His 1972 AT MITH MICH. CONSTRUCT HIS 1972 AT MI		13 33 34 36 40	22 47 31	
CREED & SHOWN CO.  STATE MALER BAND & Greatest His 1947-47  STATE MALER BAND & Greatest His 1947-47  STATE MALER BAND & Greatest His 1947-47  STATE HIS A Deat Has By With Stars - The Best Of Egy Market Mar		13 33 34 36 40	22 47 31	
CREED OF STATE MALES AND A Greatest His 1972-77 MITTH HELL AND		13 33 34 36 40	33 22 47 31 28 40	
CREED -   CREE		13 33 34 36 40	33 22 47 31 28 40 34	
CREED & STATE   STAT		13 33 34 36 40	22 47 31 28 40 34 43	
CREED A. Dear The BAND A. Granter His 1972/7  TOTAL MILES BAND A. Granter His 1972/7  TOTAL MILES BAND A. Granter His 1972/7  TOTAL MILES BAND A. Granter His 1972/7  METALLICA A. Dear The BAND DEAR BAND A. Granter His 1972/7  METALLICA A. GRANTER HIS 1972/7  METALLICA A. DEAR BAND A. GRANTER HIS 1972/7  METALLICA A. DEAR BAND A. DEAR		13 33 34 36 40	33 22 47 31 28 40 34	1. 2 7 7 5 8 7 8 7 8 7 8 8 8 7 8 7 8 8 8 8 8
CREED & STATE   Minume Color		13 33 34 36 40 35 42	33 22 47 31 40 34 43 37 37 37 37 37 37 37 37 37 37 37 37 37	1. 2 7 7 9 8 7 8 8 7 8 7 7 7 8 8
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CREED 6-   Norman Color		13 33 34 36 40 35 42 —	33 22 47 31 28 40 34 43 37 35 30	1. 🚷 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
SEED # MILES READO A Construct His 1972 AT 1875 MILES READO A CONSTRUCT HIS 1972 MILES READON A CONSTRUCT HIS 1972 MILES READO A CONSTRUCT HIS 1972 MILES READO A CONSTRUCT HIS 1972 MILES READON		13 33 34 36 40 35 42 —	22 47 31 28 40 34 43 37 35 30 50	1. <b>3</b> 7 7 8 8 7 8 7 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7 8 8 7
CREED & SHOWN AND AND AND AND AND AND AND AND AND AN		13 33 34 36 40 35 42 —	33 22 47 31 28 40 34 43 37 35 30	)
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CREED & SHOWN AND AND AND AND AND AND AND AND AND AN		13 33 34 36 40 35 42 	33 22 47 31 28 40 34 43 37 35 30 45 41	1.

S HEATCEEVEDO	Y 2			
HEATSEEKERS	, arc	XX	ille	В
Sales data compiled by Niletsen		061	25	
ARTIST SoundScan Tide IMPRINT & NUMBER/DISTRIBUTING LABEL		WKS A	ASTWEB	
MUMBER 1 / HOT SHOT DEBUT (1997) Week At Number	ч	5	3	-
THE EXIES Inerti				b
THE DONNAS Spend The Nigh		5	3	į
JOE NICHOLS Man With A Memor		9	10	9
DASHBOARD CONFESSIONAL MTV Unplugged V 2.		2	7	ï
SMILEZ & SOUTHSTAR Crash The Part	re	10	5	
T.A.T.U. 200 KM/H in The Wrong Lan	Ē	17	8	3
SYLEENA JOHNSON Chapter 2: The Voice	0	14	6	
5 GREATEST GAINER S			Г	
RA STORIC MANUFACIA RESIDENCE AS SECOND		33	21	
NICHOLE NORDEMAN Weven & Spu	14.	12	17	
LOS BUKIS 30 Inolvidable		36	15	d
INTERPOL Turn On The Bright Light	-0	20		3
BREAKING BENJAMIN Saturat		7	11	
JUANES Un Dia Norma		11	13	
SUGARCULT Start Start		8	9	
TAKING BACK SUNDAY Tell All Your Friend		19	17	
KELLY OSBOURNE Shut U		8	7	
ROYCE DA 5'9" Rock Cit		25		
TRAPT Trap		29		
RICARDO ARJONA Santo Pecad		13	19	9
THE STREETS Original Pirate Materia	U	46	-	-1
INDUSTRIA DEL AMOR 30 Inolvidable STEVE TYRELL This Time Of The Yea		35	31	-
LO ESPAIN MANUELLE EL TERMEDICO.				2
BUCK HOWDY Skideddie		22	22	
MARIE 00642 (ISB ID)		26	27	0
NALL TOWNS THE RELAY	Н	41	25	
	E	16	18	7
OK GO RAHMA DITH ON CO.  DASHBOAD CONFESSIONAL The Places You Have Come To Feer This Mo		18	_	
LIMITE Soy A	-		30	
LIMITE VARIAL LATER DATE BY THE COST RECONSTRUCTOR OF CLOSED COST First STATE AT THE COST CLOSED COST First STATE AT THE COST FIRST STATE STATE FIRST STATE STATE FIRST STATE STATE FIRST STATE FIRST		42	36	
JASON MRAZ Waiting For My Rocket To Com		-	-	0
ALEJANDRO FERNANDEZ Bellas Artes Be Vivo: Un Carto De Mexic	Н	38	39	-
FINCH What is it To Bur			28	
MARIO FRANÇOULIS Sometimes I Dream		34	-	Ä
PALOMO Situacione DIA 120000 SItuacione		-		5
GO FISH Paradi	0		-	6
JOAN SEBASTIAN Afortuned		-	37	7
RELIENT K The Anatomy Of The Tongue in Chee		24	32	
AUTHORITY ZERO A Passage In Tim		30	35	
40 GLOCC The Jak.	ī			0
THE ALL AMERICAN REJECTS The All-American Reject	3	-	40	
SHEKINAH GLORY MINISTRY Praise is What I D	111			2)
THURSDAY Full Collaps		27	34	
SOMETHING CORPORATE Leaving Through The Windo		23	29	
OLGA TANON Sobrevier	-	1111		5
TELEPOPMUSIK Genetic World		TI (		6
THIEVERY CORPORATION The Richest Man in Babylo	11	-	43	
MAROON 5 Songs About Jan		67		8
STEREO FUSE Storeo Fus				9
EL CHICHICUILOTE La Flesta Del Chichicullet	9		46	O.

, Bi	b	JAR 1002	rd	TOP INDEPENDENT ALBUMS
	WEEK	NSO	ı	Sales data compiled by N Nielsen
Ĺ	VISTA	21/85	Z	MPRINT & NUMBER/DISTRIBUTING LABEL
	1	1		LIL JON & THE EAST SIDE BOYZ Kings Of Crunk
2	4	4	_	S GREATEST GAINER S SO CENT Guess Who's Back?
Ŧ	2	2	П	DASHBOARD CONFESSIONAL MTV Unplugged V 2.0
	3	5	W	LOUIE DEVITO N.Y.C. Underground Party S
S	7	7	0	SUSAN TEDESCHI Weit For Me
6	15	17		INTERPOL Turn On The Bright Lights
	5	3		JAN JOHNSTON A World Westing Extentionment Presents. WHE Anthology Soundhold.
	8	6	20	NICKEL CREEK This Side
	6	9	9	SUGARCULT Start Static
10	12	15	ij.	TAKING BACK SUNDAY Tell All Your Friends
60	14	16		TRANSPLANTS Transplants
	11	18		ROYCE DA \$10° Rock City
13	18	30	0	THE STREETS Original Pirate Material
	16	11	Ш	EVA CASSIDY Imagine
	9	8		INSANE CLOWN POSSE The Wraith: Shangri-La
16			Ų.	BUCK HOWDY Skidaddle1
	13	10	A	DEFAULT • The Fallout
	17	14	U	DASHEGARD CONFESSIONAL The Places You Have Come To Fear The Most
	25	35	1	JOAN SEBASTIAN Afortunado
	22	12		BOSTON Corporate America
	27	37	0	THE ALL-AMERICAN REJECTS The All-American Rejects
ø	42	-		SHEKINAH GLORY MINISTRY Praise is What I Do
	24	22		DA HEADBUSSAZ Dat's How It Happen To'm
24			1	← HOT SHOT DEBUT ← NEW BROADWAY CAST RECORDING Flower Drum Song
15	21	20	U	THURSDAY Full Collapse
	29	33	П	THIEVERY CORPORATION The Richest Man in Babylon
	20	19	D	KHIA FEATURING DSD • Thug Misses
	30	21		AIMEE MANN Lost in Space
Œ	40	-	П	GEORGIA MASS CHOIR I Owe You The Praise
	28	41		BRIGHT EYES Lifted or The Story Is in The Soll, Keep Your Ear To The Ground Medial Children are no or (2) [86]
	31	25	П	DELBERT MCCLINTON Room To Breathe
323			0	NOISE THERAPY Tension
	33	29		PRETENDERS Loose Screw
3			П	THE RAYEONETTES Whip It On (EP)
	23	24		VARIOUS ARTISTS Vans Warped Tour 2002 Compilation
	36	40	-II	YING YANG TWINS Alley: The Return Of The Ying Yang Twins
	44	38		STEVE EARLE Jerusalem
	46	27	U	DOLLY PARTON Hales & Horns
0				DAVID CROSS Shut Up, You Fucking Beby!
00			Г	VARIOUS ARTISTS Ultra.Chilled 03
41	38	42		VARIOUS ARTISTS Reggae Gold 2002
	32	28		FLOGGING MOLLY Drunken Lullables
	49	39	V	AMANDA PEREZ Angel
63				JOAN OSBORNE How Sweet It Is
95			U	DOTTIE PEOPLES Churchin' With Dottie
46				SOLOMON BURKE Don't Give Up On Me
Œ				ISRAEL KAMAKAWIWO'OLE Alone In Iz World
		-		LIL ROB The Album
48				
49	41	48	0	VARIOUS AICTISTS Fat Music Volume VI: Uncontrollable Fatulence

JOHN LENNON ◆ Lennon Legend – The Very Best Of John Lennon

or re-issues of sides allows. Total Works column reflects combined of the neXt subsequent illowes are embediately entirely in a squeeze or or set inspected of 100,000 sides units (Self). A RAA conference for mail tables shipments by the number of discs anxiet bases. RAA Later a size RX and in the CS or other size of the number of sizes anxiet bases. RAA Later a size RX and in the CS or other sizes.

LAST WESK		Sales data and insenses sales reports compiled by \$\infty\$ Nielsen SoundScan  ARTIST amenor a humanizacionate uning units. Tale	BILLBOARD	ŀ	USTWIEK	Sales data compiled by Nielsen SoundScan TITLE  Nielsen SoundScan
,		NORAH JONES A <sup>3</sup> BUX NOTE 2008 (81) Come Away With Me	1	4	1	8 MILE A* SUMBER 1 27 II Wests ALVS
	1111	BUCK HOWDY PRANTE DOS ATT (IN) Skildaddfel	-	2	2	THE LORD OF THE RINGS: THE TWO TOWERS WAS SOUNDTRACES REPRINE ASSESSMENTS
3		DIXIE CHICKS A* MONUMENT COLUMNA MINITORS Home	4	- 3	4	XXX • UNIVERSAL 1929
4		THE ROLLING STONES & ARROWS ASSESSMENT Forty Lieks	17	4	3	DISNEY'S LILO & STITCH • WALL CODE
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Inter (1970)
Contemporary Jazz (CI)
Latin Albums (UA)
Latin Latin Pag (LPA)

Electronic (EA) Gospel (GA) Meotseehers (HS) Hobiday (HOL) Independent (IMD)

Classical (CL)
Classical Crossover (CO)
Contemporary Classical (CQ)
Country (CA)
Country Catalog (CCA)

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Non-Algorit (I. 10)

Non-Algorit (I. 10)

Ambien (I. 16)

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Vannass-Mars (1.7
PMI Vannass (1.7
PMI Van

\_w\_ tine Wi DC 1 The Walders: PCA 24; RBC 10; RE 5 Hezerklah Walker & The Love Fellowship Crusade Choic CC 18; GA 6; HS 30; RBA 84 Tamana Walker, AC 33 rrior King: PE 15

Warrier Eng (Y. S)

Warrier Sang (Y. S)

Mody Marrier (S. Y)

Mody Marri nic National Orchestra Of Poland: CL; RS 51 Darryl Worleys CA 37; CS 29

—X— Xzibit: 8200 196; RBA 74; RA 73; RBH 77, R2 Taine: LPS 27: LT 48 Yannu: AC 24: DS 23 Yasaneen: HSS 71: RS 54 Yeah Yeah Yeahs: HSS 48 Ying Yang Twins: IHD 36 Yo La Yengs: HSS 68

Young Mass: HSS 20; RS 8 Young M.C.: HSS 47; RS 28 Zero J; EA 23 Zoegiri: CC 30, EA 14 Zwan: MO J; FD 21 ZZ Topi PCA 39

-SOUNDTRACKS-

— SOUNDTRACKS—
Bit Bits (1994; 1897; 2514)

Andrean Michael Morenty March (1994)

Andrean Michael Morenty March (1994)

Bits (1994)

Bi

MIT 14, STA Lord Of The Rings. The STA Maid In Marhatten: STX 18 Mannes Misi- PCA 40 Man Of La Mancha: INT 13 Monsoon Wedding: WU-Mostles for Man for La Mantoni. In 13 Monston Wedding: WM 9 Moulin Rouge: STX 17 O Brother, Where Art Thou?: CCA 1; PCA 3; STX 5 Paid In Full: B200 114; BBA 24; STX 7 Shrek. STX 23

Skreik, STX, 23 Soniquatcher, 86;12 Spider Man, STX, 24 Spirk, Stallison, OT The Cimarrene B200 16;1; STX 12 Sweet Norve Alabamia, STX, 23 Talk it her LLX, 52, LTX, 24 A Malk To, Remember, B200 15;R; STX, 13 The Wild Thombergy Movie B200 16;1; STX, 13 XXX, B200, B1, RA, 74, STX, 27 XXX, B200, B1, RA, 74, STX, 27 -VARIOUS ARTISTS-

on the Billhourd 200
Disreymanks Seperate Artists Sing Disney ...Their
Myri 89
Morship: A Neal Worship Experience: 119
How 10: 175
How 10:

new as so The Source Presents: Hip Hop Hits Vol. 4: yp Swizz Beatz Presents G.H.E.T.T.O. Stories: 83 Totally Hits 2002: More Platinum Hits: 165 WCW Hits 2002: 102

BILLBOARD JANUARY 25, 2003

MIL 2	IARY :	25	Billboard MODERN ROC	K TRACKS.
	ж	ė	Airplay monitored by & Neclson	it ilu toito:
8	MEK	15	Breadcast Data	
2	AST	ы	Systems	
Ħ,	3	h.a	TITLE SMYSSYLPROMOTON LABEL	Artist
1	1	10	ALL MY LIFE YOUR KA	10 Weeks As Number 1 Foo Fighters
2	2	12.1	ALWAYS SUNDITION	Salva
3	3	ш	NO ONE KNOWS erassors	Queens Of The Stone Age
3	4	14	THE RED INC	Chevelle
ō	5	11.2	WHEN I'M GONE REGULERATE	3 Doors Down
3	2	100	FINE AGAIN	Souther
7	8	103	HONESTLY 107431	Zwan
ā	9	AE)	STILL WAITING SUMMERS	Sum 41
	6	1112	YOU KNOW YOU'RE RIGHT	Mryana
10	10	1005	POEM NEW AMARKADANS	Taproet
m	19	100	CAN'T STOP INNEXES	Red Het Chris Peppers
12	15	100	INNERVISION WITCHCOMMA	System Of A Down
13	13	77	PRAYER SITE	Disturbed
	11	67.7	SHE HATES ME AMMENDMENTERS OF	Puddin Of Modd
	12		COCHISE NAMED TO SECURITIONS	Audioslave
	16	100	NOTHER MANAGEMENT	Stone Sour
T)	17		CLOCKS carts	Coklatin
46	16	100	A PRAISE CHORUS SECONOSIS	Jimmy Eat World
m	20		SWING, SWING NOONSEMBLENS - AIRPOWER -	The All-American Rejects
20	18		LOSE YOURSELF DAILY WITHOUT	Ennim
m	26		DIAMONDS AND GUNS -0_0000000	Transplants
22	25	m	HEST OF MY LIFE	Unwritten Law
23	22		RUNNING FROM ME CONDUCTOR	TRUSTcompany
273	23	-	DOWN APPROXI	Socialburn
*	21	100	OUTTATHAWAY INCHESSION CAPITS	The Vines
<u> </u>	36		REMEMBER area	Distarted
27	34	-	TAKE IT OFF COME	The Donnes
28	32	-	MY GODDESS WEIGHT OF THE PROPERTY OF THE PROPE	The faint
20	30	н	SAVE YOU INC	Pearl Jam
50	27	20	UFESTYLES OF THE RICH AND FAMOUS TAXABLEY	Good Charlotte
31	20	100	THE TASTE OF INK HAND FAMOUS CAUGHDS	The lited
77 77	35	1	HEADSTRONG WALLES	Trant
32.	29	-		
	23		HEAD ON COLUSION and regards	New Found Gery
	25	5.0		Creed
	39	1	THE ZEPHYR SONG VARIABLES	Red Het Chril Pappers
350 7	37	ш	NOT FALLING IN:	Mudvayne
		ш	POLYAMOROUS 101 74/000	Breaking Benjamin
38	40	ш	HARDER TO BREATHE score	Marcon 5
39	-	4	BRING ME TO LIFE AND IP	Eyanescence
60		udil.	TIMES LIKE THESE ADDRESS NO.	Foo Fighters

JANI 2	003	ಡ	Billboard ROCK TR	ACKS
NAMES .	TWEEK	* 20	Arplay monitored by \$ Nietsen Breaccest Data Breaccest	
1	LAST	U	TITLE IMPORT/PROMOTOR LASEL	Artist
	1	10	WHEN I'M GONE WIND COMPRISON TO SE	1 Weeks At Number 1 3 Doors Down <
2	2	100	ALWAYS ILMOSTOR	Saint o
a	3	201	COCHISE ATTRICIANCE	Auticalitys
	4	111	THE RED IN:	Chevelle v
	5	D.V.A	ALL MY LIFE THIRLIES	Foo Fighters -c
6	2	2.0	FINE AGAIN WIGHT	Seether
	6	22.0	NOTHER ADDRESSES	Stone Sour 😽
9	10		WEATHERED MIGO	Creed
	6	203	PRAYER some	Disturbed $\phi$
8	12	137	POEM VILLET-MANAGERANCE	Taproot o
	9	17.9	YOU KNOW YOU'RE RIGHT OCCUPANISHED TO	Nirvata v
112	11	(1)	SHE HATES ME PURE PROPERTY OF THE PERSON OF T	Puddle Of Muddl 😽
8	14		NO ONE KNOWS ACTIONS	Queens Of The Stone Age
æ	13	14	DOWN ASSESSED	Socialburn
13	18	<del>-</del>	AERIALS MERCACOLAGO INNERVISION ARRESPONDEN	System Of A Down 👵
62	20		REMEMBER NAME	System Of A Down Disturbed o
×	18	146	DO YOU CALL MY NAME STANGARD COMMITTEENED	BA of
<u></u>	19	100	NOT FALLING IN	Mudvzyne o
20	21	×	HEADSTRONG SAMPLIANT	Trant
21	23	100	HONESTLY WANTED	Zwas o
22	22	100	MY GODDESS MICHIGAN	The Exics 😛
m	24		SAYE YOU OF	Pearl Jon o
24	29	10	CAN'T STOP HARMET STOR	Red Hot Chili Peggers
	28	US	RUNNING FROM ME CONSUMPLIANCE	TRUSTcompany of
22	27	Mal	SOUL CREATION COMMISSIONS	Cinder o
223	25		WON'T BACK DOWN WAS SHORE	Fuel 🕠
	25		ALONE I BREAK HARMINGERS	Korn 💠
29	30		BULLITPROOF HERITA	Paceter
	32		FOUR LETTER WORD CARDELING	Def Leppard
	33	(2)	NOTHING COULD COME BETWEEN US BACKGRAMETE, AND	Thoary Of A Deadman 😽
32	36	E.J.	TAKE IT OFF ABANTS	The Donnas 😽
33	35	ш	DRIVIN' RAIN 100	Gov'l Mula
93	31	ш	FARTHER	Outspoken
	37	100	DROWNING COLARA GET UP STANS	Crazy Town 👵
672	37	ш	MIDDLE OF NOWHERE SONTOKANNING	Noise Therapy Blank Theory
100	33		AIR CHARGES	Spertz
22	20	-	BREATHING INDOQUARIA	Stereamud
100	34		I AM MINE ITS	Pearl Jam
COL	100	1000	I AM MILES I'V	Pearl Jan

D.III I MAINISTPEAM

JANI 2	JARY 1003		Billboard ADULT CO	
NUC WELL	LAST WEEK	N S	Arpley monitored by N Nietsen Broadcas Bysienia TITLE IMPRINT/PROMOTION LAREL	
3			□ NUMBER 1 □	9 Weeks At Number 1
0	1		CRY waters area	Faith Hill <
2	2	M	CAN'T STOP LOVING YOU STARTS	Phil Collins
0	4		THE GAME OF LOVE MICH.	Santana Featuring Michelle Branch 🕫
4	3		A THOUSAND MILES AMARITMON	Veressa Certon ↔
63	6		LANDSLIDE MOMANDICOLUMNA	Dixie Chicks v
16	s	0	A MOMENT LIKE THIS NO.	Kelly Clarkson <
7	7		SOAK UP THE SUN AMERITACIES	Sheryl Crow ©
	8		SUPERMAN (IT'S NOT EASY) ANALGOLADA	Five for Fighting <
	9		HERO ATTACON	Enrique Igresias <
10	10	100	FOREVER FOR YOU WANTER	Daryl Hall John Dates
60	11		FM GONNA GETCHA GOOD! MICHIGANI	Sharis Twain v
12	12	园	LIFE GOES ON ORD	LoAnn Rimes 🗢
63	13	丽	COMPLICATED men	Auril Loyigne v
<u>-</u>	16	區	DON'T KNOW WHY BULLINGS	Harah Jones 🗢
15	11	辰	WHEN YOU LIE NEXT TO ME ***	Kellin Coffey 4:
16	20	100	SEAUTIFUL ICA	Christina Aguilera 👓
617	17	15	AT LAST IPS	Celine Dion
15	16	100	YOU were necessarily Jen	Brickman Festuring Jane Krakowski
470	19		THESE FOOLISH THINGS /	Rod Stewart
20	16	100	THROUGH THE RAIN WARE THAT CAR	Mariah Carry 9
610	22	m	FATHER AND DAUGHTER NOVE	Faul Simon 👽
22	21	100	WHENEVER YOU'RE READY COMMON	James Taylor
28	24	N.	IF ONLY CITE	Tumara Walker
4	21		HEAVEN 100005	DJ Sammy & Yanou Featuring Do 🖘
ത	24	M	YOUR BODY IS A WONDERLAND INVOCATION	John Marer o
93	25	10	1 WANT IT ALL OWNERS AND	Sermy Mardones
<b>6</b> 10	30	10	BARIES WATERWAYNE STATE	Regie Hamm
78	27	ED.	ALL RECAUSE OF YOU wowen	Chris Emerson
24	26		ORIGINAL SIN HOLLINATIANA	Eltro John v
40	29	10	IN A LITTLE WHILE IN	Dincle Kracker 12

UAST	3	Broadcast Data Systems TITLE IMPERIT PROMOTION LABEL Artist	THE WELK	LAST WEEK	Ĭ	Arpley montant of by X Nietsen Branchest Data Spaterial TITLE NAMENT PRODUCTION LASTS: Artist
, ,		CRY years not Salth Hill C	6	1	8	THE GAME OF LOVE AND Sentence Featuring Michelle Branch
2 1 2		CAN'T STOP LOVING YOU state: Phil Callins	12	2	100	UNDERNEATH IT ALL POPULATE NO DOUBT Featuring Lady Save
4		THE GAME OF LOVE Meth Santana Featuring Michelle Branch of		4	II.	LANDSLIDE NORMANTERINENA Done Chicks
3	8	A THOUSAND MILES AMARITMENT Various Curitor of	(3)	3	8.0	YOUR BODY IS A WONDERLAND AND COLUMN John Mayor
5 6		LANDSLIDE MINANCENDA BIRTO DICKS OF	0.0	5	10.	DISEASE young matchbox buenty
	ш			6	ш	ONE LAST BREATH many Droed
5		A MOMENT LIKE THIS 10A Kelly Clarkson 10	31	7	1	IN A LITTLE WHILE :un Uncle Kracker
7	100,	SOAK UP THE SUN AMERITACION OF		8	50	COMPLICATED INTIL ANTIL Langue
8		SUPERMAN (IT'S NOT EASY) ANALOGRAMA Five For Fighting <-	100	15	н	PM WITH YOU with Artil Lawgue Artil Lawgue
9		HERO ATTACON Entrape lateras or	100	14	-	WHERE ARE YOU GOING ICA Date Mitthews Band PICTURE   MARCHANIC Kild Rock Featuring Sheryl Cross
0 10	17.8	FOREVER FOR YOU marter David Half John Outes	12	10	-	PICTURE (MILETARIE) WILL THEME) WILL THEMES WILL THE WILL THE WILL THE WILL THE WILL THE
0 11	æ	PM GONNA GETCHA GOOD! wowen as Sharis Tunin or	32	12	-	DON'T KNOW WHY BUT STEWED WITH THE STREET ST
	an.		14	11	m	A THOUSAND MILES AMPRICATION Vanessa Carlton
12		LIFE GOES ON one LaArn Rimes <	-	16	1	A SORTA FAIRYTALE IN: Toy Amos
3 13	(E)	COMPLICATED HITE ARTI LINIGRE V	100	17	-	SPIN resources Lifebours
16	6	DON'T KNOW WHY BULKINGSHIP	17	18	27	THE ZEPHYR SONG AMERICAN Red Hot Chil Paggers
11	500	WHEN YOU LIE NEXT TO ME IN Kalin Calliny 4	600	19	10	GREY STREET HA Base Matthews Rand
0 20	m	SEAUTIFUL ICA Christina Assairera 9	10	21	п	WHEN I'M GONE WAS A CONTRACT 3 Doors Down
17		AT LAST Inc Celine Dion	472	20	111	CRY numerous AIRPOWER > Faith Hill
	ш		I III	27		BEAUTIFUL no. Christine Aquilera
3 14		YOU www.mu.mu.vc.un Jim Brickman Feeturing Jane Krakowski	<b>6</b> 3	24	П	BIG YELLOW TAXI semi-windows Counting Crows
19	E3	THESE FOOLISH THINGS ; Rod Stewart	23	23	11.	THINKING OVER ORGANICALS Data Glover
10 16		THROUGH THE RAIN WOMEN CAME CAME OF THE PROPERTY OF		59	100	EVERYTHING AND IP Stereo Fuse
22	177	FATHER AND DAUGHTER WOUNG Paul Simon O	25	22		GOODSYE TO YOU warmcomment mes. Michelle Stranch
2 21	500	WHENEVER YOU'RE READY CHARGE TOWN		25	80	DON'T STOP DANCING enter Creed
24	-	IF ONLY com		29		MISUNDERSTOOD TAMOREMS BOD JOW
21		HEAVEN NAMES DJ Sammy & Yangu Fasturing Do S	-	28		BURBLETOES (NUMERORIALISMS Jack Johnson
	160		100	30	н	BOTHER reconnectments Stone Sour
24	ш	YOUR BODY IS A WONDERLAND INVOCATION John Mayer to	100	32	54	FREEZE JOSEPH Pay The Get Pay
25		1 WANT IT ALL ON SINGLAND Serving Mardones	107		н	
30	E A	BARIES WYGGERANNIA STATE Rogic Hamm	150	38	25.7	INSIDE OUT CAPTAGES VORTAL VORTAL STATE OF THE STATE OF T
27	EP.	ALL RECAUSE OF YOU MINISTER CONTROL Chris Emerson	2.5	34	B	FM GONNA GETCHA GOOD! AND THE STATE OF THE S
26	æ	ORIGINAL SIN HOLLOWING	-	35	Đ.	ORDINARY DAY
29	w	IN A LITTLE WHILE HE Bracker of	-	39	Đ.	SHE HATES ME
29	ш	IN A LITTLE WHILE YOU CHOCK MACKEY O	177	33	H	SKIER BOLINGS AND LINES
		ational sample of airplay supplied by Mielsen Broadcast Data Systems' Radio Track service. 106 main	1	37	in.	C'MON C'MON ANNOTATION Sharel Crow
		ns, 66 modern rock stations, 65 adult contemporary stations and 60 adult Top 40 stations are electronishours a few 7 days a week. Ton 40 tracts is complete from a patiental station of Maintenan Top 40.	222	100	H	CLOCKS COME CAROLINE
ythraic Top	43 a	neuts a day, 7 days a week, 109 40 Mects is comprise from a risponal sample of Maintenair 109 40. Ind Adult Top 40 stations. The 246 Top 40 Tricks stations are electronically monitored 24 hours a slay, 7 80 Tricks awards bullets head on increase at selfence interessions. On the remaining detection-based	100	m	Tic.	CAN'T STOP LOVING YOU Aven: Phil Carlons

			* Billboard
	ľ	0	P 40 TRACKS
M	Ħ	a l	TITLE Angles No Assessment On Minister On
PRES	ASTV	H	ARTIST IMPRINT/PROMOTION LABEL
ē	_	t	ST NUMBER 1 St 2 Mile No.
0	1		BEAUTIFUL CHRISTINA AGUILEAN
2	4	n	FM WITH YOU ARE, LANGE
	-	ē	CITY ME A RIVER
27	8		
	4		LOSE YOURSELF
ø	6	Ü	DON'T MESS WITH MY MAN MASA FEATURMS STURE & STUMBON CASEY
		-	JANNY FROM THE SLOCK JOHNS FROM THE SLOCK JOHNS FOLDING PRATITING JAMAGES & STILL
		ì	arc .
9	8		103 BONNIE & CLYDE JAY-I FERTING SEYING KNOWLES INC & WILLIAM STARS
	13	1	ALL I HAVE ANNERS LONG PARTIES I L. COO. J
	,		UNDERNEATH IT ALL NO DOUGH FEATHWAY LAND SAME
	,	2	RC100CDV
0	13		AIR FORCE ONES MILLY FEATHERS XY, JUNE, ALL & MURPHY LEE OF RECOMMERCE, MARC
	1	Ü	MOSE LE MOSE LINCORMENOU. STTICLE.
	-		THE COLD MACHINETAN COS BUSINET, BUSINET, BUSINET SUS & P. COCKY
827	13		THE ARE
	10		THE GAME OF LOVE SAFRAM FERTINAS MOIELLE MUNICH
	12		FAMILY PORTRAIT
	-		SHE HATES ME PLOCE OF MICO
0	15		
	14		YOUR BODY IS A WONDERLAND JOHN MATCH.
6	25		LIPESTYLES OF THE RICH AND PAMOUS GOOD CHARLOTTE
	H		SACION SPC LANDSLIDE STOR CHICKS
•	18	Ť.	MINUMENT COLUMNA
9	25		MESMEDIZE JA TOLE FEATURING ACHINET MINIST INC. INT. JAM FEATU.
	21	4.	PICTURE 40 TOOK FEATURING SHERM, CROW
	-		SOMETHING LISCO
	19		According
	22		DISPASE MATCHBOX PUBLITY MUMPS
0	30		BLOWIN' ME UP (WITH HER LOVE) JC DASIZ
	-		ALL THE THINGS SHE SAID
8	37	И	ALL THE THINGS SHE SAID FATU INTURED ANNUAL
8	31		MISS YOU ALCIE! BACKEROMONING CHIC
	23	9	HEY MA COMPOSITE JULZ CHITMAN PRODEST 2000ST 8 TOTAL DOCUMENT AND TO MAKE
	27	H	RIC + PLALED JAN ISJNS DON'T KNOW WHY ROAN JORES BULLING WHEN
	47	100	ROIAN JONES BLIC HERT AMERIC
	33	u	IN A UTTLE WHILE UNCLE KNACKER UNC
0	34	l i	SPIN UPENOUSE
_ 	100		GOSSIP FOLKS MISSY MISSEMANON ELECTRICAL MEDICALS
20	3		THE COLD HANGS JATTAL THE
	24		LIKE I LOVE YOU JUSTIN THRISHLIKE JAN
	26	Ü	STOLE BELLY ROWLAND
	12		WHEN THE LAST TIME
			CLPSI
	_		ESM TIME HISTOR
	29	-	IF I COULD GO! ANGE MUTTING FEXTURING LIL MO & SACARI ELECTRA CO.
	_	-	ITM THA GROSS  IF I COULD GO! ANDE SENTENCE FERTITION LIE NO & SACARS ELECTRA DE THUGE MANIFON 2962

# NGLES AND TRACKS SONG INDEX

Chart Codes: Hot 100 Singles (H100): Hot R&B Hip/Hop Singles (RBH): Hot Country Singles (CS) and Hot Lotin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chort, Position.

"by BONNE & CLYDE (Carter Boys, ASCAP/fe World, ASCAP/Lowersal, ASCAP/Controversy, ASCAP/feb, ASCAP/Song, ASCAP/Controversy, ASCAP/feb, ASCAP/Song, ASCAP/BAR, Controversal, BMI/joshua's Bream, BMI/LEM/April, ASCAP/BI, MI/MOM, Risco S, RBM (6 as SOMETHIN CMI) April, ASCAP/Sea Goyle, ASCAP/Careers-BMIG, BMI/LM, CS 1, Hoto 29 B MILE (Gight Mic Syste, BMI BBI TS)

AFORTUNADO (Edimuna, ASCAP) LT 37 AR FORCE DRES (BMG Songs, ASCAP) (sokie Front, AP/Universal, ASCAP) (so Bess, ASCAP) (to Pro. AP/Noung Dude, ASCAP) Sun Swag, ASCAP/Taipo,

CAD Universal, ACAD Vib Ress, ACAD Vib, 192, CAD Universal Sea ACAD Vib. 192, Sea ACAD VI BMI), HL, RBHLS;
ALL MY LIFE (ML), Twelve, BMI/EMI Virgin Songs,
BMI/LVAN; Bunder A Rock, ASCAP/Flying Fingers, ASCAP/I
Love The Punk Rock Music, BMI/Lielversal, ASCAP/I, HL,

49 ST ALL THE THINGS SHE SAID (Unforgettable Songs, II/SPZ, BMI/Martin Cherrytree, BMI/Neoformat, STIM) io 55 ALMOST HOME (Triple Shoes, BMI/Megic Mustang, I/Sofferin' Succetasth, ASCAP) CS 42 ALWATS (The Superstans, ASCAP/Rondor, CAP/Universal, ASCAP/Black Lava, ASCAP), HI, Hyoo

EL AMOR NO TIENE EDAD (Arpa, BMI) LT 36 ANGEL (Powerhowse, BMI) REH 58 ASEREJE (Sony/ATV Lein, BMI/Sheketown, BMI) LT ASTES LA VIOA (Manben, ASCAP/Sony/ATV Discos.

ASI ES LA VIDA, (Nanhen, ASCAP) Sony (ATV bloos, SCAP) T.4, AT THE DAY (MR. ASCAP) Knindlers, AT THE DAD OF THE DAY (MR. ASCAP) Knindlers, SCAP) Sony, (AST Crass Krys, ASCAP) Chang, ASCAP), UNBOM, CS. 10 AND DAMS SYNE (TREEDOM MED) (Public ensists (Tremy IL, BMI) Sony (ATV Tenes, ASCAP) Tilbility-cold, ASCAP), (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IL SBO (M. ASCAP) (IR SIN) Wateres medically, (ASM CL) (IR SIN) (IR SIN) (IR SIN) Wateres medically, (ASM CL) (IR SIN) (IR SIN) (IR SIN) (IR SIN) Wateres medically, (ASM CL) (IR SIN) (

MARY Expelsions, ASCAP (1964 Section Touch, ASCAP (1964 No. 1964 ASCAP (1964 No. 1964 No. 196 -B-

n, ASCAPI, HL/WBM, RBN 72 BRG STAR (EMI Blackwood, BMI/ Singles Only, BMI) BIO STARP (FM Blackwood, BINL) Singles Ching, BMI, (C.S. )5. BAL (WHY METH METH LOVY) (E.M. Blackwood, BAL (Whyther, BMI Flox Film, BMI (TGT, ASCAP) Chanez, ASCAP (Zoreha, ASCAP) (Blackho, ASCAP) Host Decade, ASCAP (Zoreha, ASCAP), High Michology, BOTHER (EMI Agril, ASCAP) Music That Music, ASCAP), BIL, HOD 72

ASCAP/Sonyi-APP more from.

S. Sil-Nico P.

B. R. RNOKT (First A' Cold, BMI)/Ms, Trine, BMI/Bgates
Musik, ASCAP/Lodacris, ASCAP/EMI APRI, ASCAP/, HL,

ASCAP/Lodacris, ASCAP/EMI APRI, ASCAP, HL,

ASCAP/Lodacris, ASCAP/EMI

Muzik, ASCAP/Esdacris, ASCAP/EM/April, ASCAP), h History (1898 52 BUMP, BUMP, BUMP (Zomba, BMI/R Xelly, BMI), WBM, Histor 2, RBH 2 CAPRICHO MALDITO (Arpa, BMO (T ap CARALURA (Warner-Tarantiane, BMO) CT ap CARACHE (CAP Boys, BMO) SSB yo CARACHE (Specific Warner-Street), SMI (Yellow Set, BMI) Ply Like's Work, BMI (Alena, ASCAP), WBM, CS yo

COURT BANGER (Zoniba, ASCAP/3rd, BMD, WEM, REN CLUB BANGER (Zoniba, ASCAP/3rd, BMD, WEM, REN

COCKISE (Disappearing One, ASCAP/LBV Sengs, USIntensing T, BMI) Mr 3, BMI) Hipo Ro COME CLOSE TO ARE (Songs Of Universal, BMI) Sens I, BMI/The Waters Of Hazareth, BMI/EMI Blackwood D, HE /WBM, Hipo 71: RBH 30 COME (HTO AV WOORLD Its), PRS/EMI April, ASCAP), . Histor 92 COMER A BESOS (ADG, SESAC) LT 95 CONCRETE ANGE! (Universal Songs Of PolyGram emational, BMUHopeChest, BMUGABerlish, BMI).

International, Instrumpto-community and Management (Instrument and Management and COUNTRY ART COUNTRY (Story, or Y Acut Nove.

MILLUN-VERSIGNOS, OF POLICE IN IERRADON,

BMILLOS 96

CRY (Barrel Start And, BMIL), HL, CS 96

CRY (BAR NEW), HL, HL, CS 96

CRY (MA. BNIVE) (Enternatur Turer, ASCAP/Zombu, ASCAP/WIT, ASCAP/Firginis Beach, ASCAP/TVT,

ASCAP: Scott Storch, ASCAP), WBM, Nood R: RBH 37 CLIANDO ME MIRAS ASI (EMIAPRI, ASCAP) LT 16 DEEP (Deta Bob, SESAC/DreamWorks Songs, ASCAP).

BM, RBH 53 BM LING Y DE TODOS LOS MODOS (Vander, ASCAP) LT DIE ANDTHER DAY (WB, ASCAP) Webs Girl, CAP/1000 Liebts, BMI/Warner Tameriane, BMI/, WBM. Nisso 85 BILEMMA (Warner Tamerlane, BW/BMG Songs, ASCAP/Tackle Frisk, ASCAP/Suga Shark, ASCAP/Philt Nissty, ASCAP/EMI April, ASCAPJ, VE, WBM, HISO 49; RBM

LT so
DIPETY (Dains, BMU/Daynal), Day, BMU/Warrer-Yamer
lane, BMU/Funky Hobie, ASCAP/WII, ASCAP/Johque
Johns, SESAC (Monessai, SESAC) (Data, BMI/Japper
Carrerio, BMI, RY, WIMB, Hobo DA,
DISEASS (I)MI Blackwood, BMI/Blanis, BMI/Japped
dam, MARI Hill Horne, SI.

Edge, BMI), HL, H100 51
EL DOLOR DE TU PRESENCIA (Rubel, ASCAP/Univer SALMUSKO, ASCAPI LT B DONDE ESTARA MI PRIMAVERA (CIKINA, SESACI LT

DODDE VERSO. AN INFORMACI (CINC.), SOULT (1)

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ELEGISTE PER DER (MR. AGCAP/Zallim, AGCAP) LT 46
EMOTIONAL BOLLERONSTER (SMI Agric,
ASCAP) Blue Toro Sch. AGCAP/Yoruba Peoples Music,
ASCAP), REH 41 CAP), PIL, REH 41 EN HOMBRE DE LOS DOS (EMCIA, ASCAP) LT 20 ENTRA EN MI VIDA (Sony ATV Discos, ASCAP) Pere-

ISIC 11, BMI) LT 13 ERES MI RELIGIOR (Tubur, ASCAP) EMI April, ASCAP ERIS MI RELIBERA, VINNES, MACCANAIRON, BMB 119
125-PORT THE PROFESSION III, BML/Canaileon, BMB 119
145-PORT THE COURT, BML/HIT, BML/Jeroson A.
HANDE BMB 185-BL (BML April, ASCAP/Confer Boys,
ASCAP/TOW MASS (BML April, ASCAP/LIM)
BML/Chiase Chao, ASCAPI, NL, RBH 199

MASS (BML April)

MAS

FABULCUS (Divine MI), ASCAP /WII, ASCAP /Tingaz God, ASCAP (pingap joins, SESAI (Internal, SESAI, Miss Many), BMI (Magnor Tauerdam, BMI/EMI April, ASCAP), HU/WEM, Hopo 32, BBIII g PALL HITO MG (Disnersal-MCA, ASCAP) Habinasa, ASCAP / MG, ASCAP /Hadiman Flow, ASCAP / Habinasa, ASCAP / MG, ASCAP / Hadiman Flow, ASCAP / WEM, CS 32, Hanney, MG, ASCAP / Hadiman Flow, ASCAP / Habinasa, SCAP I WE, ADDRIFT HEIMER FOR, ADDRIFT, WEST, CS.;

BANKEY POPULATION TO WISH POPULAR, ACCAP (TMR Agest,
ASCAP) SCAP SCAP SCAP, ASCAP, MR, Hood on
FAMILY TREE (Chack Magno Gournet,
ASCAP) Famous, ASCAP, HL WRIN, CS. op
FEELIN YOU Dislange Mell's ASCAP (Hitto South,
ASCAP) Reproce, ASCAP, Mask C Windowsey,
ASCAP (Mask C), Mask C Windowsey,
ASCAP) Mask College (Mell's ASCAP) HITOS South,
ASCAP (Mell's College) ASCAP (Mask C), MR MASKAP (Mell's C),
ASCAP (Mell's College) ASCAP (Mell's C),
ASCAP (Mell's C), Mask C), MR Mell's ASCAP (Mell's C),
ASCAP (Mell's C), MR Mell's C),
ASCAP (Mell's C),
ASCAP

19917) His Alakiii (Scettler, BML) Delgile Fryst, Bries noon-POCUS (Copyright Control) 180: sq. rock (Cost King, Cost Ki

-G-THI GAME OF LOVE Oxcept in Real from "Book 100x.

EMI (Waters Tamenians, BMI) (Waters Warnham,

GATCH) (Min Agel, KACAPI, NI, 100M.), (Next 1);

GATCH MANDS UP (Code) HIII, (MIL) (Sim Trug,

BMI (Polin P Black), BMI (Sim 10)

BMI (Polin P Black), BMI (Sim 10)

BCOWNER, ASCAP (NI, 180M.),

BCOWNER, ASCAP (NI, 180M.),

GAMMA THE LOWER (CLUB) Rick, ASCAP (MIN AND

GAMMA THE LOWER (CLUB) Rick, ASCAP (NI, 180M.),

BMI (VINA, DWINA AGA, ASCAP), (NI, 100M.),

BMI (VINA, DWINA AGA, ASCAP), (NI, 100M.)

GRIET TALK STRUMENT LAND, BUSINESS COMMUNICATION CAP INTERPRETATION TO A STRUMENT LAND, BUSINESS COMMUNICATION CAPPILATOR AND A STRUMENT LAND COMMUNICATION CAPPILATOR CAPPINATION CAPPINA

MASTA CAST VALUAMA D'AVE TOUR (I) II di MASTA CAST (I) II D'AVE TOUR (I) II di MASTA CAST (I) II D'AVE TOUR (I) II D'AVE TOU -H-

I BELIEVE (Some ATV ACUT Bloce, BM I White On Music, BM I), HL, CS 26 I CAN (Somba, ASCAP) I WHE, ASCAP / EMI Apel, ASCAP / Salam Breit, ASCAP / Somet Tut, ASCAP/, HI / MB M, BBH Ba, I CARE 4, U Vicylinia Beach, ASCAP / Mass Confusio

ASCAP (WIL ASCAP) Invine, BMO, HJ (WBM), RSH 30 I'R LUVIT TO LEV TOU DOWN (Husic Copy Monic, ASCAP) TAM, PRIC, RSCAP), HL, CS, P. SCAP (TAM, RSCAP), RSM, CS, P. SCAP (Tam, RSCAP), The Braid, ASCAP (WB, ASCAP) (Each, ASCAP), WBM, RSH 51 I'R LURING (TAM, RSCAP) (WBM, ASCAP), WBM, ASCAP (RS, WBM, HISO 180 1 SHOW) ARE MARKET (Seep), ATT Super, ASCAP, WB, CS SCHOOL Clouds BANCE Valle BAID WEST STOR TH REH 3 1 JUSTWANNA BE MAD (EMI April, ASCAP) Didn't Have To Be, ASCAP/Mosaic, BMI/Nold Sick, BMIL NL CS 2:

To be, SAC-Millorous, DMI House Line, DMI Line, Line, March Moore, DMI Line, Line, DMI Line, DMI

MI AUTU BRILL (Silv.) 2004 (Parent Surveilla, Silv.) See Grant Committee (Silv.) See G

BINNEY FROM The BLOCK ACCOUNTED FACTORY,
ACCAPTION THE BLOCK ACCOUNTED FACTORY,
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LACHEA SEAY (Families, 0.00) (II a)

LACHEA SEAY (Families, 0.00) (II a)

LACHEA SEAY (Families, 0.00) (II a)

LACHEA COLOR (III a)

49
LET ME LIVE (Tink 1196, ASCAP (Money Mark,
BM/) Babba Gee, BM/I (Money Mark,
BM/) Babba Gee, BM/I (Money Mark)
Limitarie, BM/I (Back Fenetain, ASCAP) EM/I April,
ASCAP, III. (AWA), BM/I (P)
LIFESTYLES OF THE BECK AND FAMOUS (EM/April,
ASCAP) LIV, ASCAP, HIL (Histo 26
ASCAP) LIVE, ASCAP, HIL (Histo 27
ASCAP, HIL (HISTO 27 DESTRUCTOR HIS BOST AND PARKING SIMPLEYS, SCOP2101, NSCOP, HIL HIDSON CASCAP Universal, ACCOP2010, RSCOP, HIL HIDSON CASCAP Universal, ACCOP2010, RSCOP, HIL HIS SIMPLEY SIMPLEY ACCOP, Marrier Lamediane, DMIN Wang Out, BMIL Sony, AND Sees, D MIL (Rep. 1944 Heart, EMI/WR), ACCOP, HLYNON, RSM 100.

LOSS TROUGHEST FURTHER MILE Style, BMI/Ensign, BMI). LOSE VOURSELY (Tight Mile Style, BMI/Enrige, BMI).
HL, NIGO N. RSIN 20
A LOT OF THINGS DIFFERENT (Sony/AIV Tree,
BMI/M. Bubbs, BMI/Sony/AIV Acut Rose, BMI), HL, CS

IMM (Mr. Bubba, DAVI Somy) ARY Kouth Rose, Revit, m. L. S., 1400-63.

LOVE LUCK THERE'S MOT TOMORROW (ICT, MAT THE LIKE, BW) (155).

LOVE LUCK THERE'S MOT TO HAVE HOP (Openous ACAP) (November 10 Mg/Cram) International, ACAP) (November 10 Mg/Cram) International, ACAP) (Mg/Cram) International, Mg/Cram) (Mg/Cram) (Mg/Cram)

Bill, SBM (Filter an work of the Charles and Charles a

-M-MADE YOU LOOK (III WILL ASCAP/Zombo, ASCAP/ENI el, ASCAP/Salasm Remi, ASCAP), HL/WEIM, H199 33: H 13
MAL, I BON'T LOVE HER (The Waters Of Bazaneth,
ULTAN Elackwood, BM)/Chase Chad, ASCAP/EMI April,
CAP, HL, REH 69
MARK IT CLAP (Triahr), BMI/Durly Nega,
CAP/Cyphertleft, ASCAP/EMI April, ASCAP), HL, Wisoo

IRI 17 AN TO MAN (Sony/ATV Tree, BMI/Mugic Knee, HL, CS 10: Rippo 59 ARCHATE (World Deep, BMI/Sony/ATV Littin, BMI) MARCHWE (World Deep, SM1/Sony) ANY Listin, EMN)

THE MEASUREST Extensive EMN Song Of Universal

BANCIS No. SMN Solden: Fox ALAP Universal

ASCAP Positionists, ACA APP Extensive ACA APP, ACA APP,

WSM, HIGH SER SOLDEN: ACA APP, BERNER, ACA APP,

MSM, HIGH SER SOLDEN: ACA APP, BERNER, ACA APP,

MSM STAND (MARCH ACA APP, ACA APP,

MSM STAND (MARCH ACA APP, ACA APP,

MSM STAND (MARCH SOLDEN) TI SA

ACA APP Compate, ACA APP, Control Explain, BM1/Sour Exist

Tance, DM1/Wares Plannistan, BMN, MSM, App on EMP,

MSM STAND (MARCH SOLDEN) THE APP,

MSM STAND (MARCH SOLDEN) THE APP A MOMENT LIKE THIS (BWG Scandinavia,

-N-

ONE KNOWS (Board Stiff, BMI/Pipplestick, BMI) ONS PRES CIVIL ASCAPS REH RS

ON A MISSION RIM, ASCAP TRANSCRIPT, ASCAP ON A MISSION RIM, ASCAP Transcriptor, ASCAP ON Observator, ASCAP ON Obse

-P-PARADISE (IL COL AS-VI) Sony/INT Lone,
ASSAVI Son, AS-VI) Sony/INT Lone,
ASSAVI Son, AS-VI) Sony/INT Lone,
ASSAVI Son, AS-VI Son AS-VI Son,
INT Lone,
ASSAVI Son, AS-VI Son,
INT Lone,
ASSAVI Son,
INT Lone,
I

HISO BI EL PROBLEMA (Sony/ATY Discus, ASCAP (Arjons Musical, ASCAP) LT 1 QUE DIOS SE APADE DE MI (PROS), ASCAP/Universal Marica, ASCAP) LT up QUE MC QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/ELEP, BMI/Sonido Aquilado, BMI) LT S QUERO QUE ME NAGAS EL AMOR (Don Cat, ASCAP) 

BAUBBING OR SURGEY (AMS U.Y.

BAUBBING OR SURGEY (AMS A, ASCAP) Congress Rifes,
ASCAP) Reversal Process (ASCAP) Surgers (ASCAP) Surgers (ASCAP),
Alfren, ASCAP, RIL (ASSA), CS 28

BBACT (Bick) Sermon, ASCAP (Zenba, ASCAP) Surger
(ASCAP), WILL, ASCAP (T.O.B., ASCAP), WBM, Hato
7; ESBI 12;

Hodes, ASAAT WILL, ASCAPT TO. S., ASCAPT, WIRM, HISTO TYPE, SERI 32.

EALISEST MEGGAZ (T.M. NOLL, ASCAPT) ASSISTANCE, COMBO, ASCAPT DEE 1990-ASAAT/OT TOOL MARKING, ASCAPT DESIRED ASCAPT, ASSISTANCE, ASCAPT, MISSE, MISSES ASSISTANCE, ASSISTANCE 90. RBH 46 ROCK YOU BARY (Tokeco Tunes, BMI/Sony/ATV Tiree, BMI/Big Yellow Dog, BMI), HL, CS 39

MINISOCYTOM (AND TO THE MARK CASE OF THE -S-

ASSAP 1000 ARROS, ASSAP 11000.
SI NO TURBANCO IT (Scotless, ASSAP 113 20 31 NO TURBANCO IT (Scotless, ASSAP 113 20 31 NO TURBANCO IT (Scotless, ASSAP 114 20 20 31 NO TURBANCO IT (Scotless, ASSAP 2000 ASSAP 2000 ASSAP 2000 ASSAP 2000 ASSAP 2000 ASSAP 2000 ARROS, AS

IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI). as THE MAME OF LOVE (Itemba, BMI/R, Kelly, BMI), WISM, RBI-196. STIMBY (ISE AM Medic, SESAC (Relityboyn's Utris, SESAC/Issochime Seath, SESAC (Relityboyn's Utris, SESAC) Jassoch (Iseks, SESAC (Chroyla, ASCAP) Related Under Mr. (Chrises, ASCAP), MR. (Blass, STRUC (FAMS-CAP), ASCAP), Service (Israel ASCAP) (Ise Calboses, ASCAP), Iself (Israel, ASCAP), Servic (Israel) (Israel, ASCAP), Ill., History) HI, Histor 77
SUEDIA (Ser-Ca, BMI) LT 2
SYMPHORY BLX MAJOR (EMI April, ASCAP) Cypher-cleft, ASCAP) Hennessey For Everyone, BMI (Alexia, BMI)
HJ, RBIII BLX

And Section Conference and the Conference and Confe

30 43 THIS IS GOD (EMI April, ASCAP/Vissersongs, ASCAP)

THE IS 500 EM ACE, ASCAP PRIMARMORE, ASCAP

(C. 3) IN THE ISSUE OF THE THUS LOVIN' (Slevery, BMI) Songs Of Universal, BMI) Of Inc. BMI (Soliderz Touch, ASCAP) Black Bull, ASCAP) Jobete, ASCAP (EMI April, ASCAP), HL/WDM, Hson

ACCAP Jobse, ACCAP LIM April, ACCAP, B. (1980), HIS MIN, Hook J. 1997, PRII 48. Sept. M. (1994), ACCAP J. 1998, ACCAP J. 1998,

BM3, HL, CS 25 TU HO SOSPECHAS (Ventura, ASCAP) LT 46 -U-UNDERNEATH IT ALL (Novid Of The Bolphin, CAP) Universal, ASCAP) (Biglier, ASCAP) (BinG Songs, CAP), HI, Medin, Nico 17 UN HONTON DE ESTRELLAS (Losafrica, BinG LT 39 UNUSSIALLY UNUSBALC (NR), ASCAP), WIDM, CS 14,

BWI/Loon Echo, BMI/Dat Of PolyGram International, BMI/Loon Echo, BMI/Dat Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 22 -W-

What of Dalman and Conf. The Act of Dalman and Conf. The Act of Dalman and Conf. The Act of Dalman and Conf. Conf.

127
WHEN THE LIGHTS GO DOWN (Songs Of Windoweg)
If, LIMI (Gotahaweable, BML/BMG Songs,
JAP/Mss, Lumpkins Poodle, ASCAP/Windersa),
JAP/Mssephiste, ASCAP, HL/WEN, CS 30
WHO'S YOUR DADOT? (Solero Tures, BMI), HL, CS 6;

H100 47 WORK IT (Mass Confusion, ASCAP) Virginia Beach, ASCAP/ WB, ASCAP), WBM, H100 6; RBH B -X-B GON' GIVE IT TO YA (Bosoner X, ASCAP/Ruff Ryder and Game, ASCAP/Copyright Control Right 67

T COMO QUIERES QUE TI QUIERA (Not Useel) UT 33
TOMO QUIERES QUE TI QUIERA (Not Useel) UT 33
TOMO QUI CART HIGE BEAUTIFUT, Utyles O'D bevier.
ASCAD/Thomas, ASCAP/Mack O'Mindoweyt,
ASCAP/Song O'B Bud Dag, ASCAP), HUNWIM, CS B; Hsoo

45 TOMO SERVER. 45
YOU KNOW YOU'RE RIGHT (End Of Music, BMI/EMI
Virgin Songs, BMS, NL, Ricco 67
YOU'R BODY IS A WONDERLAND (Specific Name,
ASCAP), CUA, Ricco 22

-Z-THE ZEPHYR SONG (Morbeloblame, BMI) Warner-terlane, BMI), HL/WBM, Haso Ro

**BILLBOARD JANUARY 25, 2003** 

# Billboard European Quarterly



Spotlighting the importance of Europe

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#### Focus Issues

EQ1 - Touring & Venues / Germany Issue date: Mar 8 • Ad close: Feb 10

EQ 2 - Songwriting / Spain Issue date: July 5 • Ad close: June 10

EQ3 - Crossing Borders / Sweden Issue date: Oct 18 • Ad close: Sept 23

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THIS WEEK	LAST WEEK	WO'S ON	THUS. ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WILL ON	TOTAL ARTIST (MIPRINT) PROMOTION LABELL	THIS WEEK	LAST WEEK	WILE DI	THE ATTIST IMPONT/PROMOTION LIPE I
1	3	9	Picturn (MANA)	23	45		Under God	63	-		Out Of My Henri (Into Your Henri)
2	9	119	Auld Long Syes (Freedom Mix)	27	23	3	Mesmerice	623	68	11	From The Chausch To De Pelaca
	1	13	Din Another Dry	23	36	2	Bump, Bump, Bump	53	58	P	*03 Boneis & Clyde
3		13	Ignition	23	54	Ħ	Do That	54	44	13	Truly Yours
	2	8	Dierty CHRSTNA AGINERA FEAT RESMAN UICH	30	20	10	Play With	55	30	13	Shridy
6	6	19	All The Things She Soid	31	34	12	Beautiful Goodbye	84	33	54	I'm Gonsa Bn Alright
	5	11	This is My Porty	023	42	16	Rock The Perty	57	63		The Boys Of Summer
	8		Gnegsta Lovin'	63	50	18	React and the second se	68	73		Foces
9	-		Everybody	623	45	2	Just Likn You	59	49	10	Abbit Doot! Abbit
	7	18	A Moment Like This	35	38	8	Cres i	60	47	14	I Am Mine
	10		Don't Moss With My Mon	36	35	19	Here And Now (Full Circle)	61	58		Paradisa
	13	4	Findia' You	37	31	21	Gimmo The Light	62	60	55	Lights, Camera, Action?
13	-		Gossip Folks	.39	37	8	Mn. I Don't Love Her	63	46	22	For All Time
	11		Lasa Yoursell	39	24	22	Pepa Den't Prench	64	-	10	Hit The Freeway
	15	12	Minke It Clinp	40	-	13	Likn I Love You	65	53	79	The Stor Spangled Banner
16	12	13	Virginity	41	25	8	Frittful Ta	66	26	24	Dny + Night
	14	3	Stor	42	43	7	Jenny From The Block	67	39	20	Gots Tn Bn
••	17	100	When I Get You Alone	m	-	277	PLUL	40	60	•	Bookers West

Anyway (Man Are From Man

Same Old Song

ess merchant, and internet sales reports collected, compiled, and provided by Niethen SoundScan. This sale is used to compile the Hot 100.

Thug Lady

Danca With Ma

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BILLBOARD JANUARY 25, 2003

Whosever You Will Go

Surrender Addates of the

Blue Jeans
Morder On The Dongellen

J.	ANL 2	AR 003		Diliboala				0	0.
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON		PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCES ICHOWSITES IMPRIT & NUMBER/PROMOTION LIBEL PRODUCES ICHOWSITES
			1	NUMBER 1   Winds At Number		50	50	85	CRY Faith Hill V 33
1	1	- 1	12	LOSE YOURSELF O Eminem *> COMMON ANNO ACCUSANCE ACCUSANC	1	51		41	DISEASE matchbax twenty ♥ 29
2	4	5	M	BUMP, BUMP, BUMP O BIX & P. Diddy V	2	52	66	66	TELL ME (WHAT'S GOIN' ON) Smilez & Southstar ♥ 52
3	3	3	197	AIR FORCE ONES O Nelly fenouring Kyjuan, Ali & Marphy Lee V	3	53		53	ALWAYS Salvie V 53
•	6	7	103	BEAUTIFUL Christina Aguilleta C	4	84	_	69	HOW YOU GONNA ACT LIKE THAT Tyrese 9 54
5	s	4		*03 6ONNIE & CLYDE O  ***********************************	4	<b>63</b>	78		ALL THE THINGS SHE SAID O  THOSE SHET SOLUTION SHETSHAND SHADELERIA PRIZERS  OF CONTROL OF THE SHADELERIA PRIZERS  SS
*	2	2	20	WORK IT 0 Missy 'Misdementor' Elliott ♀ manage water tracking  → 14 day water tracking	2	36			DON'T KNOW WHY AMERICAN AND MARKS SEE SEE SEE SEE SEE SEE SEE SEE SEE S
$\stackrel{\smile}{=}$	11	12	H	PM WITH YOU Assigner ♥ Mestation all provides treast attentions  Assignment	7	58	52 65	50 65	ALL MY LIFE Foo Fighters \$\sigma\$ 43 SICK OF BEING LONELY O Fast Mob \$\sigma\$ 58
	15	17		000 GREATEST GAINER/AIRPLAY 000  CRY ME A RIVER 0 Justin Timberlake ♥	8	59	62	76	JPSLS JONGTON BANTER FAIRAGERS
	8	8		1 Mea, Art y SAMON AND THAT STEED TO SHEET	8	40	60	60	MAN TO MAN Gery Allen 59  Bank A Model 1 and 0 Deschared 1 1 And 1 The Rep 5 56  THE RED Chevelle 9 56
0	12	15	Sec.	ALL I HAVE Jennifer Long Features LL Cool J 9	10	61		71	GENT PORTER OF THE STATE OF THE
a	14	11	0	ALL I HAVE  Jennifer Lope Z Feature LL Evol J ©  FEATURE UNIVERSE UNIVERSE LA CONTROL DE LA CONTROL	11	3.2	57	62	FINE AGAIN   Seether 10   01
æ	18	21	13	TROOPS ASSESSMENT TO SERVICE ASSESSMENT TO	12	63	85	91	BLOWIN' ME UP (WITH HER LOVE) 0 SC Cheere 9 63
43	9	10	TD.	LANDSLIDE Blois Chiefs ©	9	64	71		NO ONE KNOWS  SHOWER BUSINESS OF THE STATE
14	7	6	100	IENNY EROM THE BLOCK O Insulfact loan Scattering Indebies & Steley at	3	65	61	58	TALKIN' TO ME descrip \$2 51
15	10	9	17	THE GAME OF LOVE O Sontera Fourtring Michaels Grand	5	66	72	-	I WISH YOU'D STAY Brad Pander 9 66
16	13	13	11	SHE HATES ME Pedition Of Marid 9	33	67	58	58	YOU KNOW YOU'RE RIGHT NAME OF THE PROPERTY OF THE PROPERTY ASSESSMENT NAME OF THE PROPERTY OF
17	16	14		UNDERNEATH IT ALL O No Doubt Feedering Ledy Saw   A sea of the season of	3	8	73	75	NO LETTING GO O  Mayne Wooder  40
18	17	16	21	LOVE OF MY LIFE (AN ODE TO HIP HOP) O Erykish Badu Festiving Common of Educational Management of Common of	9	69	74	78	IN A LITTLE WHILE Uncle Kracker = 59
19	19	19	0	THUGZ MANSION 2Pie 9  JOHNS 7 S DAMIN JAKKWA JARROUT ANAMISMS MANAGERS FOR A STREET ST	19	70	67	72	RED RAG TOP Tim McGraw 40
20	20	20	11,	FAMILY PORTRAIT Pink ©	20	40	80	95	COME CLOSE TO ME O Common Featuring Mary J. Blige 91
<b>a</b>	38	43	B	KONITION O R. Kelly	21	72	69	88	BOTHER Store Sour 9 56
22	21	16	94	YOUR SODY IS A WONDERLAND John Mayor T	18				✓ HOT SHOT DEBUT ✓
23	23	28	110	19 SOMETHIN' Mark Wills ©	23	73	12	B)	UNUSUALLY UNUSUAL Lonester © 24
				S GREATEST GAINER/SALES		8	п	EW	BROKENHEARTSVILLE Jos Michels ♀ 91
2	24	24		AD RECORD ALTERNATION OF TAXABLE	24	75	76		ONE OF THOSE DAYS 0  ONE OF THOSE DAYS 0  Whittery Houseton  75
<b>3</b>	25	25		I SHOULD BE Dry Hill Y  CAMPAGE COMPANIES TO PROPERTY AND COMPANIES OF COMPANIES	25	8		80	SPIN O Lifehouse ♥ 91
23	30 55		1	LIFESTYLES OF THE RICH AND FAMOUS Good Charlotte & Detaile And Famous Good Charlotte & Detaile And Brick Andrews Colors	26	77	63		STOLE 0  Kelly Rowland   O Music Make America Make  Z7
20	48	67 48	4	EMILITARI (SELECTI)  TO DA CE LA CONTROL PROPERTIES  GENERAL PROPERTIES  GENERAL PROPERTIES CONTROL PROPERTIES  GENERAL PROPERTIES CONTROL PROPERTIES  GENERAL PROPERTIES CONTROL PROPERTIES  GENERAL PROPERTI	27	78	82 70	87	PM GONNA GETCHA GOOD! Shania Twale 12 34
22	31	12		District Assembly Assembly Assembly Color of the Color of	28	20		73	REACT O Erick Seminan Featuring Redman ♥ 36  COCHISE  Audiculare ♥ //0
33	31	34		WANKSTA 0   S0 Cent 9   S0 Cent 9   WANKSTA 0   S0 Cent 9   WANKSTA 0   WAN	30	81		79	FALSA, CONSULTRINGUIGTONARIYON, IVANO
31	29	31		Commission of the Commission o	23	2		77	
32	28	29	H	TREME CONTROL RECORD	28	83		57	A MOMENT LIKE THIS • Kelly Clarkson of 1 DIE ANOTHER DAY 0 Medicans of 8
<b>a</b>	47	38		MADE YOU LOOK  Nos 9	33	24	87	70	DECONTRACT PRODUCT OF THE PRODUCT OF
34	34	37		DONTCHANGE O	17	-		63	BREAKE COMMAND COMMAND COMMAND CONTROL RESIDENT CARLES ON PROPERTY CAR
35	43	51		THE BARY Blake Shahor 9	35	36	-	83	THROUGH THE RAIN O Marish Carey V 91
36	41	47	111	FALL INTO ME Emerson Drive 9	36	. 87	94	90	THIS NOUNCE ACCUSE COME TO THE PARTY OF THE
37	22	22	20	WHEN THE LAST TIME 0 Dipse 9	19	88	97	-	BEAUTIFUL GOODBY O  Jenstfer Hausen  BY AND HOLD HOLD HOLD HOLD HOLD HOLD HOLD HOL
8	42	42	T.	PARADISE 0  LL Cold Teaching America Colonia C	38	89	86	82	THE ZEPHYR SONG Red Hot Chilli Poppers *2 49
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# Labels Hope To Dial Up Wireless Windfall

Continued from page 1

anti-piracy for the U.K., Ireland, and Continental Europe, "That 'now culture is alive and well with the internet feeding it to people with PCs and broadband connections and so on. If the mobile phone can service that in a commercial way, then that could be a real win for us. That's the potential gold mine. Universal Music International

senior VP of strategic marketing and commercial affairs Bert Cloeckaert agrees. "Mobile phones are a huge business, and on the demographic side, for us it's certainly an extremely important business. It coincides very much with our core audience who are using their mobile phones every hour of the day."

#### THE BOOM IN MORILE USE U.K.-based wireless-research com-

pany EMC forecasts that the number of mobile-phone subscribers in Western Europe will jump to 364 million in 2004 from the current 304 million. The number in Eastern Europe will leap to 76 million from 55 million during the same period and to 188.5 million from 148 million in North America The Asia-Pacific region will surpass Western Europe as the largest single market next year, with more than 399 million cell-phone users there compared with the current 302 million. U.S. wireless-content service

provider Moviso states that 550 milion consumers internationally will be subscribing to wireless entertainment by next year, increasing to 775 million in 2005.

Dominic Pride of Ear to Earth, a consultancy to the music and mobile industries, says: "The mobile operators have reached saturation point in terms of peer-to-peer [P2P] voice traffic and also peer-to-peer text messaging. The market going forward is in premium content revenue-picture messaging, music clins, and the like.

Explaining why the telcos are homing in on music, Pride continues, "Mobile operators are keen to look at music to drow average you. enue per user, and they are looking to engage with the music business from two angles: The first is to use music as a tool for acquiring and retaining customers, and the second thing is to grow revenue from the user base

One barrier to both the music and mobile industries reaping the benefits of these new markets is how to split the money

Universal Music eLabs businessdevelopment director Dan Whiley tells Billboard, "In the U.K., the people I've spoken to at our company, as well as other companies else-

where in the music industry, believe that if the telcos were not so aggressive about the revenue splits, the market would be much bigger. It's just not economically viable for us to do many of the services "

But Prida baliance intransidance exists in both camps. "The mobilephone companies and the music companies want to work together but they work to different agendas and they work to different time frames," he says, "If this relationship is to be fruitful, both sides have to understand more about the business models that each other has, and they have also got to show some flexibility

Highlighting one of the major benefits of using mobile-phone technology, Gara comments, "For us, it's potentially a much more secure environment (than the Internet), as the culture of mobile phones is one of paying every time you touch the buttons. There are a few unique factors there that could make it a lucrative market '



That's a point not missed by the dotcoms, which are also getting in on the game, Paul Myers, CEO of London-based P2P music-subscription company Wippit, says, "What we are hoping to do is offer our services as part of the mobile-phone service; it would still be branded Winnit, but it would extend our capabilities to reaching you while

you are mobile We are also looking at the possibility of doing streaming from one phone to another or [from] your PC to your mobile. So if we know you've already downloaded a song, there's a possibility you can actually stream everything you've downloaded to your PC onto your mobile phone. But it's very early days.

One company with which Wippit has already forged a link is Shazam, the U.K.-based mobile songidentification service that enables users to learn the name of a song and its artist when an audio sample is "tagged" from a mobilephone handset

Shazam marketing director Vijay Solanki says the company is developing its service to boost music sales. "Anybody who has tagged a track on Shazam can be sent a message reminding them when that particular track is released. As technology progresses, we will be able to say to people, 'Take this message into a particular retailer and receive

a discount "We are launching a new service

Ithis springl called SongMail." Solanki continues, "Basically, when you hear a cool new track in a har or a club, for instance, SongMail allows you to send a 30-second clip of that track to your friends. Also we can target people who tagged certain tracks with that artist's next single conding them a 30-second clip of the new single a day before it goes to radio."

#### MARKETING MUSIC CONTENT

One company acting as a middleman between the music and mobilenhone industries is wireless music player Musiwave. The Paris-hased company has provided content to mobile-phone companies in seven European markets, including Vodafone, Europe's biggest operator: France Telecom and its Pan-Euro nean service. Orange: Spain's Telefonica; and Germany's Deutsche Telekom and its T-Mobile unit. According to CEO Gilles Babinet.

Musiwave is supplying such content as polyphonic ring tones and screensavers to Vodafone Live, the new multimedia service Vodafone is offering in Europe on the latest color-screened phones, which also have an integrated digital camera. Additionally, on some handsets made by French manufacturer Sagem and German company Siemens, subscribers to Musiwave's Musi-Tone service can download clips of full-recorded tracks. With this scenario and the fast-

growing ring-tones market, the music industry has started to generate income from wireless distribution Whiley explains, "The real market

at the moment is in very simple technology-and this you have in the U.S. as well-like ring tones and also what are called interactive voice-response services, which are basically like your telephone bankind procedures that ask you to 'press 1 to go here, press 2 to go there.' In our scenario, that's 'press 1 to listen to rock songs, press 2 to listen to pop songs, and press 3 to send that sond to a friend

Regarding the revenue that ring tones can generate, Whiley reveals, "Our company in the U.K. has just released a Idancel compilation CD [Clubland II], where every track on the artwork has a code allowing you to buy the ring tone of that particular track, Tens of thousands of pounds of ring tones have been sold so far.

For copyright owners, ring tones break down into both mechanical and performance rights. The mechanical right applies to the reproduction and download of a ring tone. while the performance kicks in during streaming and listening of the ring tone before it is purchased.

To date, most ring tones have been covers of original music, and fees have been paid for use of the composition only. Recently, more sophisticated polyphonic ring tones have emerged based on original sound recordings. These trigger an additional royalty stream. which the record companies can claim themselves or through such third parties as the U.K.'s Phonographic Performance Ltd

"Where more direct business starts to come in is in the evolution of ring tones," Gara says, "Slowly emerding are actual audio ring tones that use the master recording. and that's where the intellectual property of the recording companies comes into play In the U.K., the Mechanical-Conv-

right Protection Society has collected "well in excess" of £1 million (\$1.6 million) in machanical foor for ring tones since 1999. The revenue has stepped up considerably during the past two years; for the first two years of the period, it had collected a mere £150,000 (\$240,000) Moreover, sister organization the

Performing Right Society has installed a system for collecting royalties for the public performance of ring-tone tunes and calculates earnings of about £100 000 (\$160 000) to date According to the new "Mobile

Music" report from London-based telecoms-research company Bas-



kerville-part of the Informa Media Group-authors' societies collected \$71 million worldwide from ring-tone sales in 2002. This renresented a 58% jump from \$45 million in 2001.

\$1.5 BILLION FOR RING TONES However the fees taken by the collection societies appear to be a drop in the bucket when it comes to ring-tone revenue. Informa Media Croup music analyst Simon Dyson says the total revenue generated from ring tones internationally could be as much as \$1.5 billion last year, with the bulk of the copyright income going to dedicated composers whose works are not necessarily registered with copyright organizations.

Baskerville says the pricing varies from \$1.83 per ring tone from mobile operator Vodafone in Australia to \$1.55 from Orange in the ILK 99 cents from Cinqular Wire. less in the U.S., and 33 cents via Telemig in Brazil.

The use of music should continue to increase, as telcos try to recoup their outlay on new technology. Europe's leading mobile operators have paid more than \$100 hillion for their third-generation (3G) mobile-phone licenses. They hope to pass along some of the cost to customers in the form of highspeed wireless Internet services on the high-resolution color display screen that 3G promises. That massive investment is a bonus

for the music industry. Gara contends, "Because so much money has been invested in licenses and all the rest of it, they've got to find ways to det that back. That's doing to be about making mobile services in the broader sense all the more attractive.

But he is skeptical about the introduction of 3G having a significant impact soon, "The Haunchl of 3G seems to be longer as a time scale. but the upside of that is that the companies seem to be getting more pragmatic about getting the best out of what they've got now NTT DoCoMo, Japan's biggest

wireless-phone operator, proved there was a demand for Internetenabled wireless content with the huge popularity of its iMode service on 2G phones. It is working with such European operators as Dutch company KPN to bring iMode to Europe. NTT DoCoMo was also the first

operator to launch a 3G service, Forna, in October 2001, although media reports indicate the take-up has been rather slow in Japan, with users complaining that the first 3G phones are too heavy and the battery life too short. This is a lesson that its European 3G counterparts, including Vodafone, France Telecom, Deutsche Telekom, and Dutch group KPN will have to bear in mind when they roll out their 3C services from 2004 onward The first 3G operator expected to

hit European retail shelves is Hutchison 3G, a subsidiary of Hong Kong-based telco group Hutchison Whampoa. It has asked Moviso to provide licensed music for its services Gara adds. "One of the ideals that

people talk about is delivering a short message that says, 'The new Radiohead single is out now, do you want it?" And you just click 'yes,' and it comes down the line into your phone. But in truth, moving big chunks of data [around] mobile networks is still a theory and not a reality."

Myers concurs, referring to Apple's portable MP3 player: "The ideal situation would be an iPod that can make phone calls or a phone with an iPod-type capacity built in. But in 2003, that isn't going to happen," Looking ahead, though, Gara is

confident that the building blocks are slowly falling into place. "If you look at the new [mobile-phone] handsets, their graphics capability is immensely improving, and the devices are all of a sudden becoming much more music-friendly, because the way music is marketed today is very much an audiovisual experience. But Pride warns the music com-

panies that they will need to be innovative to start reaping the rewards. "You can't just send out a prereleased clip and a picture of the artist and hope that is going to be a sustainable revenue model," he says, "IThe music companies] have to get hold of the devices look at how consumers use those devices, and give the consumers something they didn't know they wanted in the first place."

# **Lack Brings Open Mind** To Sony

Lack says. He expects that some answers may be devised "when I get [to Sony] and spend time with the terrific people already here who have already spent a lot of time grappling with these issues.

In addition to tackling the bigpicture issues, Lack says he must also focus on the problems that are specific to Sony Music, which in the first six months of the current fiscal year has reported an operating loss of \$132 million on sales of \$2.36 billion, He notes, "We have to stop the bleeding-there is no question we have to get in front of that.

But he says speculation about cutbacks is premature. "I have made no comment on cutbacks. I have no predisposed ideas on virtually any of the issues that are facing my [Sony] colleagues.

#### WILL MOTTOLA'S CREW REMAIN? In a separate Billboard inter-

view, Stringer says "it's too soon" to determine if there will be changes in the SME management team. But he adds, "Chopping people is a very dangerous thing. People coming in and walking roughshod over people, [we're] not going to do that," For his part. Lack says he has "inherited a great group" from Mottola.

That group includes SME vice chairman Mel Ilberman, executive VP Michele Anthony, executive VP/CFO Kevin Kelleher, and senior VP Al Smith: Sony Music International chairman Robert M. Bowlin and president Rick Dobbis; Columbia Records Group chairman Don lenner; Epic Records Group chairman Dave Glew and president Polly Anthony; Sony Music Distribution president Danny Yarbrough; Sony/ATV Music Publishing chairman Paul Russell and president Richard Rowe: and Sony Disc Manufacturing president James Frische Artist managers are hoping

that Lack will stick with many of those senior executives, "I would make my first priority to re-sign Michele and Donnie," says Jim Guerinot, who manages No Doubt, Beck, and Columbia Records act the Offspring.

Similarly, Arthur Spivak, whose management firm handles Sony artists Tori Amos, Zack de la Rocha, and Vendetta Red. says. "We're all hoping, for the sake of our artists, that Andrew Lack is confident enough about the people he has in place to let them continue doing what they do well, which is to make and sell records.

Whatever the case, some change is likely. Several senior executives are said to have been considering retirement even before the latest turn of events. Stringer says he is not aware of any such plans.

He is aware, however, of concerns about Lack being an industry outsider. But he says he asked many industry contacts for advice on his search and "didn't get any insider choices." Further, he felt it was time to consider more than just the music in making the decision.

Stringer says it is "appropriate and vital" that decisions in the industry typically have been driven by "the pursuit of music and artists." That's why "Polly and Donnie should continue to pursue what they do best."

But now the industry is facing a major transition period, with many important issues-such as digital-rights management, artist relations, the erosion of the retail base, and providing value for the customer-all "coagulating in a dramatic manner." That required the installation at Sony of someone "who is broad enough and flexible enough" to address all the

issues. "There is a turning point here, and we have to look in the mirror and say, 'It is time for a change,' Stringer says. "Everyone recognizes that something is broken . what is needed is leadership to figure this out together."

'Everuone recognizes that something is broken . . . what is needed is leadershin to figure this out together."

Some industry executives say that they see the fact that Lack is from outside the industry as a positive, because the industry needs people that will look at the business differently.

-HOWARD STRINGER, SONY CORP. OF AMERICA

#### RETHINKING THE PROCEDURES Indeed, both Stringer and Lack

indicate that rethinking standard industry procedures is part of the mission, although they note yet again that they will draw on the expertise of the SME management team to address such issues.

Part of that means dealing with the many artist-related issues.

While they indicate a willingness to address such matters. Stringer adds that artists must concede some points, too, "We have to say to the artist: 'I know that you think that the Internet might be a way to break away from the record company, but so far it hasn't worked. It is showing us that you need marketing that the labels [provide]." The customer is also pressing

for change, particularly in the pricing structure of music. "The pressure is there from the customer-I don't think anyone will deny it." Lack says, "It depends on what the value proposition is that we can give to the customer."

Likewise, Stringer adds that Sony must listen to the retailer and that conversations must take place on "what we can do together to solve [the industry's] problems. Instead of being selfish and trying to achieve the maximum profit at each other's expense, we have to share it."

Stringer brushes aside questions about SME's relationship with Sony corporate in Japan, It has been much-reported that Mottola went to great lengths to maintain his autonomy from Japanese management.

But Stringer does note that Sony is in a lot of businessesmovies, videogames, and entertainment hardware-that are facing many of the same issues as music. He also says that there are many ways for the various parts of Sony to work together to increase revenue. "This means there is a need for a lot of horizontal communication to bring all these things together " he says. "It's something that Japan cares about, [with which] I am prepared to help."

Finally, Stringer dismissed Wall Street speculation that Sony is planning to spin off its entertainment assets. "We have no plans," he says, although he adds the caveat about "never saving never. And in answer to whether Sony Music would consider acquiring another major, Lack says, "We always want to be open to any opportunities. That said, Sony in the past has been smart about not getting too involved in what looks like a bad deal (when other labels were up for salel."

Additional reporting by Melinda Newman and Todd Martens in Los Angeles.

## **Ruling Leaves Foes With** Little Recourse

Continued from page 1

older works available online without paying royalties. The U.S. District Court and the U.S. Appeals Court rejected the appeal, siding with copyright owners.

Recording Industry Assn. of America president/general counsel Cary Sherman hails the 7-2 ruling as "a decisive and important victory for creators and consumers. The Supreme Court has affirmed the importance of the copyright system and the authority of Congress to adapt it in response to evolving markets and international developments.

ASCAP president/chairman Marilyn Bergman characterizes the



decision as "a huge victory for individual songwriters and composers." BMI president/CEO Frances Preston says, "The Court's unambiguous decision is a landmark in the battle to protect the works of every songwriter, composer, and music publisher and will have far-reaching effects.

Carey Ramos, counsel for the National Music Publishers' Assn... calls the decision "a ringing endorsement of copyright as the 'engine' that drives creativity and free expression and the democratic process to which the framers lof the Constitution] entrusted the writing of copyright laws.

Jay Rosenthal, co-counsel for the Recording Artists Coalition (RAC). says the ruling "is a clear signal to the public domain sector that is trying to exploit art without paying artists that Congress has the sole authority to determine copyright term. Should recording artists succeed on the work-for-hire issue, the additional copyright term will be enjoyed by the artists' heirs as it should be

In affirming the role of Congress by extending the copyright term, the decision left little recourse for opponents of the current law. Their likely course of action is to push for a wider interpretation of fair use Indeed, Fred von Lohmann, sen-

ior intellectual property attorney for the Electronic Frontier Foundation, tells Billboard: "What this tells us is that if copyright term is no longer going to be a meaningful limit on the owner's side, it just redoubles the urgency for the protection of fair use and the other exceptions and limits to copyrights. Joe Kraus, co-founder of digitalconsumer.org, a Palo Alto, Calif.-

First Amendment." Justices John Paul Stevens and Stephen G. Brever dissented. In oral argument Oct. 9, 2002,



ica," He adds, "With the court's

decision to affirm the monopoly

privileges of content holders, the

only remaining counterbalance is

But given the court's stance, it

Justice Ruth Bader Ginsburg,

seems unlikely that Congress can be prodded to address the fair-use issue.

who wrote the majority opinion.

said from the bench that the Con-

stitution "gives Congress wide

leeway to prescribe 'limited times'

for copyright protection and

allows Congress to secure the

same level and duration of pro-

tection for all copyright holders, present and future." She also said

the court was "satisfied" that the

CTEA "does not run afoul of the

a set of consumer fair-use rights.

based consumer-rights organiza-Justice Sandra Day O'Connor tion, says, "Today's Eldred ruling is reflected the comments of the bad for consumers, bad for innovaother justices when she stated. "I tion, and ultimately bad for Amer-

can find a lot of fault with what Congress did. It flies directly in the face of what the framers of the Constitution had in mind-but the question is, does it violate the Constitution? The CTEA was passed by Con-

gress Oct. 7, 1998. In addition to the new life-plus-70 term, the term for older works created and renewed before the 1976 Conv. right Law revision was extended to 95 years from the earlier 75vear term An adverse ruling by the court

also could have affected musicindustry international-trade relations, because the European Union and other developed markets also provide copyright terms of life of the author plus 70 years. If the U.S. is not in compliance, other countries could elect not to offer "homecountry" equal protection to U.S. recordings and compositions.

# Touring Gets Top Billing As Stable Revenue Stream

Continued from page 1

out, we all worry, 'What if the Internet has gone crazy to the point where no one is buying albums anymore?' he continues. 'Maybe people will be even more computer-savyy and not buy albums, but the live shows will always sell."

That is not to say touring does not have its own problems, including decreasing per-show attendance and escalating ticket prices (Billibourd, Dec. 28, 2002). Still, our down as a record year for touring, with upward of \$2 billion in tickets sold worldwide. And, increasingly, it appears that labels are casting a jealous see toward the concert busileasus seed to the concert busileasus seed to the concert busileasus and the concert busileasus seed to the concert



ness as more than just a promotional tool for records.

"The touring industry is in better shape than the record companies these days," says Don Law, co-CEO of Clear Channel Entertainment (CCE), the world's largest promoter. "I would venture to say that touring is a more stable revenue stream or artists than royalties right now."

Veteran artists and their managers are well aware of touring's elevated stature—even in a world where live performances were already an important force. "I've always considered touring the bigse priority," says Irving Axoff, manager of such acts as Eagles and Christina Aguilera. "If you don't have a fan base from touring, you won't have to worry about how many records you sell."

A newer player on the national scene, Chal Kroeger of Nickelback, says his band has always placed the emphasis on touring. "Hardly any bands recoup [on albums], but every band knows how to make money on the road. More and more, it's turning out that these little discs are like greeting cards or previews of what your show is going to be like live."



As Goo Goo Dolls' Robby Takac puts it, touring is the new barometer

for success. "You used to be able to base it on whether you were selling records, but the world's changed," he says. "Now it's based on the shows, and they're bigger and better than ever. We're getting our biggest numbers ever. Good cowboys hang on until the end."

Matchbox Twenty's Rob Thomas agrees. "It can't be about record sales anymore. We want to get to that point where you don't have to have a radio hit to sustain you. I don't think we're there yet, but we're

a lot closer."
Touring offers a better profit
margin and return on sweat equity
for acts than recording and is an
area where artists can still exert
total creative control. In simple
terms, an artist can expect to leave
town with 50%-65% of ticket sales,
which can be four times the artist's
cut of gross CD sales.

"Artists are simply not making a fair amount of money on the traditional record deal," says John Scher, former promoter and current artist manager. With touring, most artists are making a really fair amount of money, and everyone involved in the process is making a reasonably fair return on the investment and sweat equity."

The road is filled with artists who have continued to sell out concerts without the benefit of current radio hits, such as Jimmy Buffett and Billy Joel (and 2002's top-grosser, Paul McCartney). And those coming after them say they have learned those lessons well.

"From day one for us, we targeted touring." Kix Brooks of country duo Brooks & Dunn says. "We nurtured touring, because we knew that would sustain us after that point in every artist's career when radio falls off [and] record sales dwindle."

"We never trusted our ability to continue to sell records and have songs on the radio," partner Ronnie Dunn adds. "We're really shocked and amazed that we've been able to continue to do that we've been able to continue to do that hut our long-term plan was to do like Buffett and a lot of artists have done, where you can still go sing and play and do what you love to do if you bring them a great show every wear."

The 2002 Billboard list of top tours bears out that touring often sustains careers when record sales are moot: Half of the top 25 touring acts did not enjoy hit albums for the year and in some cases did not have any current product at all. "The top touring artists to a large degree are way past their prime of selling records," Scher notes. "The industry has spawned this sort of second touring business of acts who aren't selling a lot of records [but are] doing profitable business for exerthody."

#### SHOULD LABELS GET A CUT?

With touring revenue becoming more attractive, record labels anpear increasingly interested in getting in on the action. In October 2002. FMI negotiated a deal with Robbie Williams that, in exchange for a healthy advance, includes a share of publishing, merchandising, and touring revenue (Billboard, Oct. 19, 2002). Additionally. BMG chairman/CEO Rolf Schmidt-Holtz has said that BMG will pursue similar deals with appropriate artists. Representatives for BMG and EMI declined to be interviewed for this story

Such developments raise a big red flag for artist managers. "For many years—from the inception of our business, really—record companies have looked at touring as simply a way to sell records," says Tony Dim-



Tom Petty and Fleetwood Mac. "Now that their business mode is fairing, i." in hearing more and more from them, Well, you guys have the touring, and we don't have that." I don't think that is for any reason other than they're rrying to find more revenue. The record companies have no justification, in my view, to believe they are entitled to any piece of the touring pie."

itriades, manager for such acts as





Other managers share Dimitriades' dim view of the labels' mottytion. "These deals are almost like arbitrage; it's like a banking deal. The labels are saying, "We're going to use your money to mitigate risk and give you some return." says Jim Guerinot, whose clients include No Doubt, Beck, and Social Distortion. "The premise is that the labels

and give you some return." says jum Guerinet, whose clients include No Doubt, Beck, and Social Distortion. "The premise is that the labels should get fouring money because this year." We speen all the money getting the branding. But by everyone's estimate, 90% of these acts fall. If you fail 90% of the time, how much is you and how much is the artist? If labels! were successful with the artists 100% of the time, that may be different." Buck Williams, booking askent for

Buck Williams, booking agent for such acts as R.E.M. and co-manager of Widespread Panic, flathy states that labels 'deserve zero' from touring, "Their mission has nothing to do with touring, They're in the business of selling records, and they believe that's the only career an artist has selling records.

Scher says the industry is transitioning toward more partnerships in all phases of an artist's career. "It's a matter of throwing the old model out the window," he says. "I think we'll see both new and vetran artists entering into new arrangements where they are in a partnership with the record company and management." He says that "everybody involved in risk and decision-making" would be rewarded from such income streams as record sales, publishing touring, and merchandsisp.

There are certain multifaceted companies that are already involved in tour earnings. "As a production company, we always have been a part of touring and merchandising, and as a management company we're always part of it," says teenpon guru Lou Pearlman, who wears manager, label head, and tour director hats via his Orlando, Fla.-based Transcontinental companies. But, he adds, "on the record-label side, a straight record deal has never taken in touring and merchandising, hecause we've been told it would be a conflict of interest Some are taking a wait-and-see

attitude as the new landscape develops. "To say we'd never consider it would be silly." Phish manager John Paluska says. "But I have a very hard time imagining us doing that. We control our publishing, merchandising, and tour-

ing in-house, and I know we all like it that way. I don't think in general that artists are going to be very receptive to that. It's important to have checks and balances."

Fuen so, record companies will

have checks and balances."
Even to, record companies will
always benefit, if indirectly, from
tours. "This has always been a
symbiotic relationship," CCE VP
of touring Brad Wavra says. "Our
job as promoters is to bring to be a promoters is to bring the
same music to the masses, and if
we do our job well, presumably
you'll see album sales fall out of
that in each market."

#### MAKING UP SHORTFALLS

Despite the decline in album sales in the overall market, managers do not expect a proportionate increase in touring activity.

"Phish is going to tour as much as they're going to tour," Paluska says. "It's never a conversation that we'd better tour more because people aren't selling as many albums." Guerinot concurs. "I would never say, 'We sold half as many records,

let's do twice as much touring."

Besides, because an artist is grossing more does not mean they are putting more dollars in their pockets.

Azoff says, "Costs are so much higher, and facilities, promoters, and Tick-



etmaster are all taking off the too." Guerinot notes that a number of current recording artists have been able to increase concert attendance despite a decline in their album sales. For example, he notes that No Doubt's 1996 album, Tragic Kingdom, sold 17 million copies worldwide. At that time, the Interscope act sold out two Los Angeles-area arena dates. Its current album. Rock Steady, has sold a fraction of Tragic Kingdom's numbers-2.4 million copies in the U.S., according to Nielsen SoundScan—yet on its lat-est tour. No Doubt sold out four Los Angeles-area arena dates. "And," Guerinot says, "I think people have the sense that No Doubt are bigger than they've ever been. Once that touring base is estab-

lished—as Paluska notes, with careful cultivation and respect for the flars—an act can go on forever. "It is a good feeling to know that for the Phish guys, nobody can ever take our live show away from us," Palus-ka says. "Their popularity will go through ups and downs, but [touring is] something that they can always fall back on. Musicians who can't do that face tough times,"

# IIIPOATE

## **Events** Calendar

Jan. 19-23, MIDEM 2003, Palais des Festivals, Cannes. 212-370-7470. Jan. 24, MTV Asia Awards, Singapore Indoor Stadium, Singapore, 212-258-8000

Jan. 28-Feb. 2. Country in the Rockies, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2909

#### FEBRUARY

Feb 4-6 Digital Content Delivery Expo (DCD Expo), San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb 6-8 Ninth Annual Billhoard/ Airplay Monitor Radio Seminar & Awards, Eden Roc Resert, Miami Beach 646-654-4660

Feb. 7-8. 15th Annual Frank Sinatra Celebrity Golf Tournament, presented by the Barbara Sinatra Children's Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

Life

Lines

er is a solo recording artist and former

lead singer of rock group Letters to

Cleo. Father is the former guitarist of

Letters to Cleo and is touring guitarist

Boy, Nathan Edward, to Judy and

Jeffrey Zakim, Jan. 7 in Bridgeport,

Conn. Father is manager of new-

media marketing for Capitol Rec-

DEATHS

Richard Newell, 58, of unknown caus-

es, date unknown, in Hamilton, On-

tario. Also known as King Biscuit Boy,

Newell had a strong international fol-

lowing as a blues singer/harmonica

player, Throughout his career, Newell

performed with Son Richard & the

Chessmen, the Midnights, and Cana-

with Our Lady Peace.

ords, Jazz and Classics.

#### Feb. 9, 2003 San Francisco Governors Awards, presented by the San Francisco chapter of NARAS, Grand Ballroom, Regency Building, San Francisco. 415-749-0779.

Feb. 17-20. EventPro Forum 2003. Green Valley Ranch Resort & Spa, Las

Vegas, 860-738-3801. Feb. 19-21, 34th Annual Country Radio Seminar & Trade Show. Nachville Convention Center, 615-

329-2615 Feb. 20. Brit Awards. Earls Court.

London, 44-207-385-1200. Feb. 20, Rhythm & Blues Foundation's 2003 Pioneer Awards, Grand Ballroom, Manhattan Center, New York, 202-588-5566.

Feb. 20, Seventh Annual Salute to Classical Music Honoring Mstislay Rostropovich, presented by NARAS, Waldorf Astoria Hotel, New York, 310-392-3777

Feb. 21, 13th Annual MusiCares Gala Honoring U2's Bono, sponsored by NARAS, Marriott Marquis Hotel, New York, 310-392-3777.

Feb. 23, 45th Annual Grammy Awards, Madison Square Garden, New

York, 310-392-3777.

Henry Gibson, 60, of a heart attack, Dec. 19, 2002, in Stockholm, A renowned conga player/percussionist, Gibson began his career recording on Chess Records with artists like Odell Brown & the Organizers. Later working with jazz and soul greats like Boy, Henry Aaron Hanley Eisenstein, to Kay Hanley and Michael Eisenstein, Dec. 24, 2002, in Boston. Moth-

Donny Hathaway, Eddie Harris, and Walter Jackson, Gibson found his niche recording and touring with Curtis Mayfield for most of the funk/soul legend's career. He is survived by his wife, two children, and five siblings. Robert Bennett Davis, 59, of cancer,

Dec, 22, 2002, in Albuquerque, N.M. Davis began his career in the music industry as an attorney/artist manager, eventually becoming VP of MCA Records and, later, president of Riva Records, working with such artists as John Mellencamp and Tanya Tucker, From 1996 to 2002, Davis was proprietor of the music entertainment management and consulting firm Robert Davis Management. He is survived by his wife, two daughters, three step-children, four grandchildren, and two siblings. Contributions can be made to the Robert B. Davis Memorial Fund. Pancreatic Cancer Action Network,

2221 Rosecrans Ave., Suite 131, El

Segundo, Calif. 90245.

#### MARCH

March 1-2. Global Entertainment and Media Summit, Le Bar Bat, New York, 973-228-4450.

March 5, 2003 World Musle Awards, Monte Carlo Sporting Club. Monte Carlo, Monaco. 377-93-25-43.69

March 6-8, 2003 Million Dollar College Radio & Musle Conference. Radisson Hotel Atlanta South, Atlanta, 404-766-1275

March 7-9. Intercollegiate Broadcasting System National College Radio Convention, Hotel Pennsylvania, New York, 845-565-0003

March 8, 34th Annual NAACP Image Awards, Universal Amphitheatre, Los Angeles, 323-938-5268.

March 10, 18th Annual Rock & Roll Hall of Fame Induction Ceremony Waldorf Astoria Hotel New York

216-781-7625, March 10, Fourth Annual Best Cellars Wine Dinner, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-

256-2002 March 12-16, South by Southwest (SXSW) 2003 Music Conference and Exhibition, Austin Convention Center. 512-467-7979

March 16-19, 2003 NARM and AFIM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, Winter Musie Conference 2003, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, Washington, D.C., Herocs Awards, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington D.C. 202-662-1341.

March 20, 18th Annual International Dance Musle Awards, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach, 954-563-4444

March 22-23, KLOS Mark and Brian Celebrity Golf Tournament, sponsored by the T.J. Martell Foundation. Covote Hills Golf Club, Los Angeles. 615-256-2002.

March 26-29, 33rd Annual Recording Media Forum, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard. 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@ hillhoard com

dian band Crowbar. He recorded as a solo artist with Canadian labels Daffodil Records and Stony Plain Records. wnu business publications

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Vice President August 1997

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# homefro Billboard Music Group events & happenings

# **Latin Music Conference** Taking Shape For 2003

The 2003 Billboard Latin Music Conference & Awards will take place May 5-8 at the Eden Roc Resort in Miami Beach as the centerpiece of the industry's annual Latin music week. The week's events culminate the evening of May 8 with the Billboard Latin Music Awards ceremony, which moves to a bigger home this year at the Miami Arena. The ceremony will again be televised by

This year's conference will feature the first Billboard Bash, to be held May 7 at BillboardLive. The bash will include awards presentations and performances by some of this year's Billboard Latin Music Awards finalists. (The finalists will be announced the week of Feb. 10.) Among other exciting conference fea-



tures: showcases of the hottest new acts, the annual one-on-one superstar interview, an awards show after-party, the Heineken Lounge, networking events, and more cutting-edge industry panels

Also taking place as part of Latin music week will be the annual BMI Latin Awards, an invitation-only event recognizing the songwriters and publishers of BMI's most performed Latin songs of the past year. The BMI Awards will be held May 5 at the Eden Roc.

For more information on the Billboard Latin Music Conference & Awards, visit www.hillhoardevents.com or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648. For hotel reservations, call 305-531-0000.

# DIRECTIONS

Sean Ross has been promoted to the new position of editor-in-chief of Airplay Monitor. He was group editor of the four Monitor publications, which have been consolidated into a single weekly edition.



station WGCI-AM Chicago and also served as an A&R manager for Profile Records. He rejoined the Billboard family in 1995 as editor for Airplay Monitor and was promoted to group editor shortly thereafter. With the efforts of Ross and his staff. Monitor has been transformed from a data-only publication to a full-service radio programming trade nublication

"With a career that has spanned radio, records, and publishing, one would be hardpressed to find a more informed or respected trade journalist than Sean Ross," says Airplay Monitor publisher Jon Guynn, to whom Ross reports. Ross is based in Airplay Monitor's New York office.

#### OPCOMING EVENTS

BILLBOARO/AIRPLAY MONITOR RADIO SEMINAR & AWARDS Feb. 68 - The Eden Roc Resort - Mizmi Beach

> BILLBOARD MUSIC & MONEY SYMPOSIUM March 6 - The St. Regis Hotel - New York City BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 . The Eden Roc Report . Mismi Beach For more information: Michele Jacannelo 646 654 4660 - bhevente@billbookt.com

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# BACKBEAT



STAR'S TREK, THE NEXT GENERATION: However you classify her. Norsh Jones is the top chart story of the week, as her album Come Away With Me captures the top spot on The Billboard 200 in its 46th week on the chart, Jones is also in her 46th week at No. 1 on Top Contemporary Jazz Albums. Her album entered that chart in pole position the week of March 16, 2002, and has occupied that slot ever since.

When it comes to highest position on The Billboard 200. Jones has far outdistanced her famous father. Ravi Shankar. The legendary sitar player has charted with five albums. The highest-ranked was Ravi Shankar at the Monterey International Pop Festival, which reached No. 43 in 1968. Shankar last appeared on The Billboard 200 in 1975 with Shankar Family & Friends, produced by George Harrison and released on his Dark Horse imprint. Jones did not appear on this album, as she wasn't born until March 30, 1979

Only once before has an album by a female artist that went to No. 1 on a jazz album chart also topped The Billboard 200. That album was Unforgettable With Love by Natalie Cole, which advanced to No. 1 the issue of July 27, 1991. Three other female artists with No. 1 albums on The Billboard 200 have also appeared on the jazz charts: Anita Baker, whose Billboard 200 No. 1 was Giving You the Best That I Got in December 1988; Sade, who held sway for two weeks on The Billboard 200 in February 1986 with Promise; and Diana Ross, who reigned for two weeks with the soundtrack to Lady Sings the Blues in April 1973.

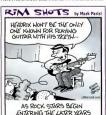
8 MILES, 12 WEEKS: Eminem is No. 1 for the 12th week on The Billboard Hot 100 with "Lose Yourself" (Shady/ Interscope). That makes the song from the 8 Mile soundtrack the longest-running No. 1 of the 21st century.

"Lose Yourself" is also the most successful ran song of all time, surpassing the 10-week run of "Dilemma" by Nelly Featuring Kelly Rowland and the 11-week run of "Til Be Missing You" by Puff Daddy & Faith Evans Featuring 112. If "Lose Yourself" slips down the chart next issue, it will be only the second chart-topper of the rock era to end its

run after 12 weeks. In 1999, "Smooth" by Santana Featuring Rob Thomas led the list for a dozen weeks. Using weeks at No. 1 as a criterion, "Lose Yourself" is now one of the top nine songs of the rock era.

'DRUM' BEAT: Richard Rodgers and Oscar Hammerstein's Flower Drum Song is back on Broadway in a revised version, starring Lea Salonga. The cast album, issued by DRG, debuts at No. 24 on Top Independent Albums. The first original cast album of Flower Drum Song spent three weeks at No. 1 in February 1959

More Fred Branson each week at www.billboard.com.





# Healing Hands: Respond II

anya Donelly has seen first-hand how domestic violence can debilitate women and disrupt families, "It was horrible," the singer/songwriter recalls, "watching this strong, educated, intelligent, wonderful friend of mine victimize herself and refuse to deal with the problem. She just wasn't able to reclaim herself

That's one of the reasons Donelly a one-time member of modern rock outfits Belly and the Breeders. became involved with Respond II. a two-CD compilation featuring 32 contemporary female artists, to be re-

leased Ian 22 by Catalyst Disc/Signature Sounds. Proceeds will benefit families affected by domestic violence. Other participants include Sarah McLachlan, Joan Baez, Aimee Mann, Ani Di-Franco, and Dolly Parton.

While the outreach for Respond II is national, the first Respond, released in 1999, focused on the Boston area and featured regional artists. It was deemed the top critic's pick of that year by late Billboard

editor in chief Timothy White. "We were surprised and thrilled by the reaction following the first

CD." Respond II co-producer Jessica Smyser says, "There was such enthusiasm, and people were interested in donating more songs toward such a positive message In all, the first edition raised \$125,000 for the Respond organization, which provides a 24-hour hotline, emergency shelters, counseling, children's services. and outreach to victims

"We really hope to take the subtext of domestic violence out of the shadows and allow it to be talked about," Smyser says. "People need to know how to get help.

Smyser says the second edition is more uptempo and perhaps more optimistic than the first Respond. "I like the fact that we've moved away from more introspective songs and have more outward-looking songs

More than 150 folks volunteered time and services in putting the project together, she notes. "There are so many people who really care about what happens. I think we came out with a great collection that people will enjoy listening to, in addition to the good that it does. CHUCK TAYLOR



# Pick Up The Styx

Styx was recently in the studio to record tracks for a new studio album. Cyclorama, scheduled for release Feb. 18 on Sanctuary Records. Among the quests appearing on the set. are members of Tenacious D. who are providing background vocals for the song "Kiss Your Ass Goodbye." Pictured, from left, are Styx vocalist/quitarist Tommy Shaw. Tenacious D's Jack Black. Styx drummer Todd Sucherman and Tenacious D's Kyle Gass.



RCA's Elvis 30 #1 Hits, which has sold 3 million copies in the U.S., was graced with multi-platinum, platinum, and gold certification plagues from 27 countries Jan. 8—which would have been Elvis Presley's 60th birthday—at Graceland. On hand for the dramatic presentation were, from left, Elvis Presley Enterprises president/CEO Jack Soden and BMG Strategic Marketing Group executive VP Joe DiMuro.

# Hoobastank gets up before get-

ting down at the Global-Spectrum-managed Constant Center in Norfolk, Va., prior to its gig there last month. Not running away are, from left venue director of marketing Michael Kenney, drummer Chris Hesse, quitarist Dan Estrin, vocalist Doug Robb, 96 X's Donna Agresto-Seavey, and bassist Markku Lappalainen.



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